MORE
HOW TO DRAW
MANGA
VOL. 2
Penning
Characters
Go Office

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More HOW TO DRAW MANGA

Vol. 2

Penning Characters

MORE HOW TO DRAW MANGA Vol. 2: Penning Characters
by Go Office

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More HOW TO DRAW MANGA

Vol. 2

Penning Characters

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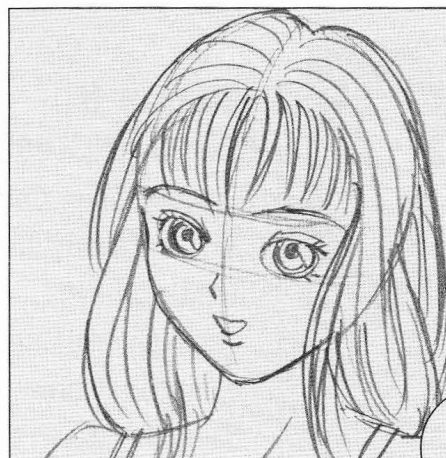
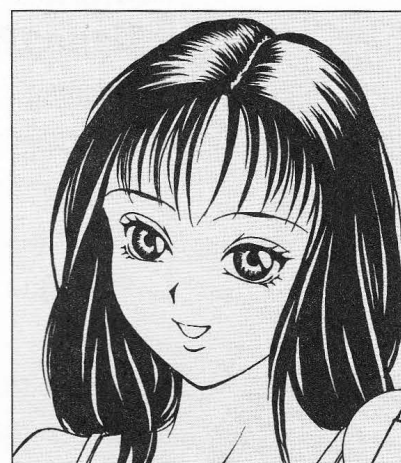
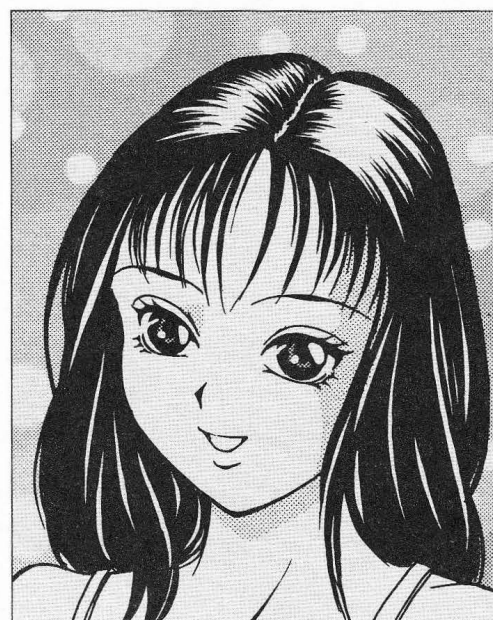
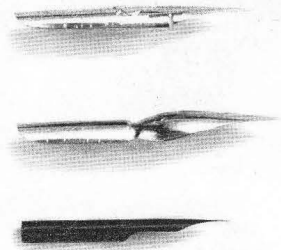
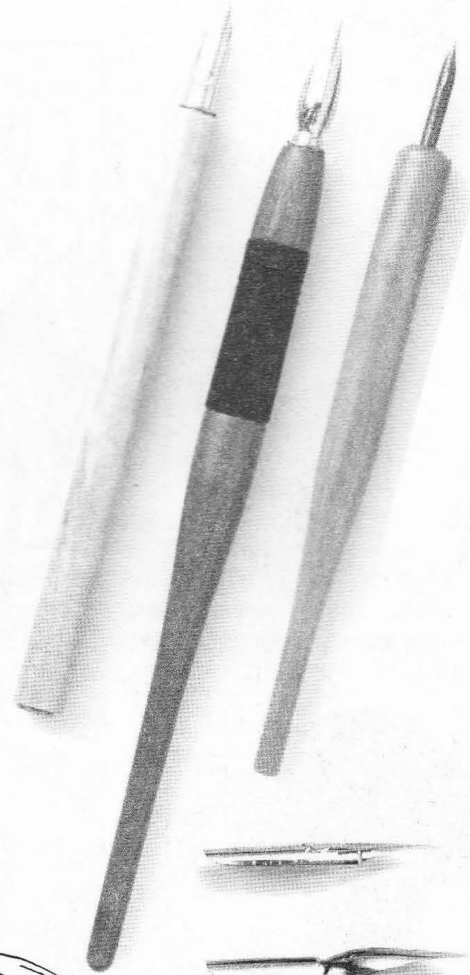
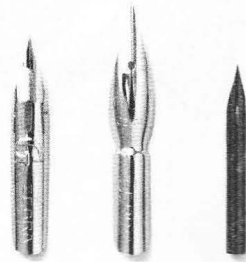
The Basic *Manga*-drawing Process: From Beginning to End

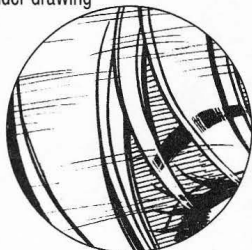
① Rough sketch: Set the composition at this point.

② Complete the under drawing.

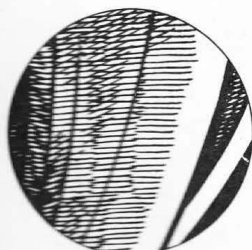
③ Ink the drawing.

④ Erase as needed.

⑤ Do touchups using white correction fluid, etc. (i.e. clean up the drawing.)

⑥ The finishing touches: Add special effect lines and screen tone.

Chapter 1

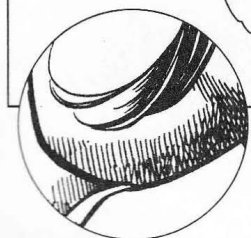
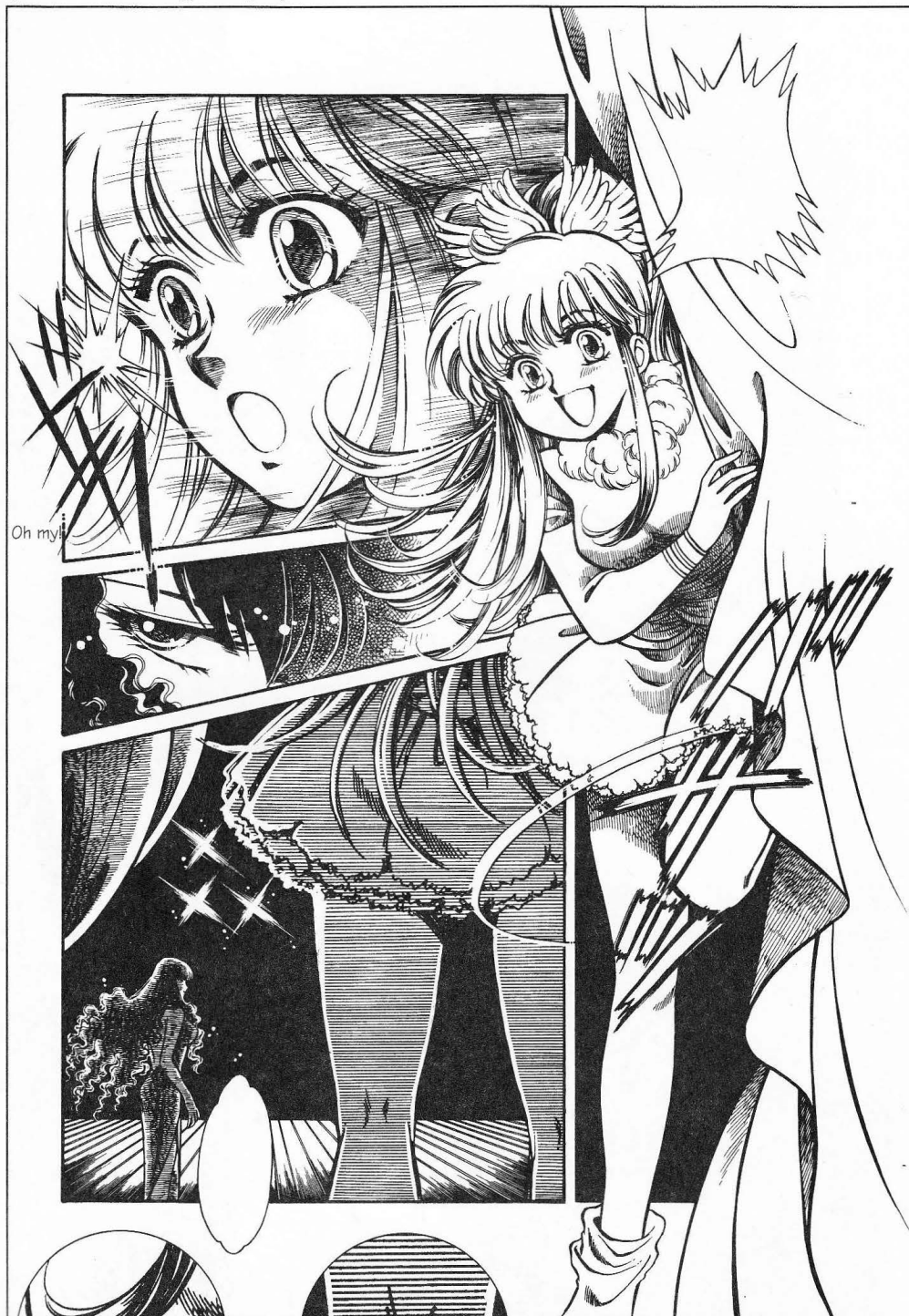
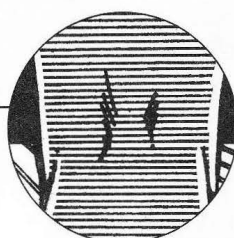
Pen Fundamentals

The Key Ingredient to *Manga* and Illustrations is Inking.

Under drawing

A sense of speed is generated using diagonal strokes.

A gradation effect is created using *kakeami* (crosshatching).

Shading and fabric can be suggested depending on how diagonal hatching is used.

Finish using ink only (Realism *manga* style)

The clear, distinct black strokes of a pen breathe life into penciled drawings.

Oh my!

Hatching suggests flesh.

Uniform, parallel, ruled lines create a shading, almost silhouette-like effect.

The above was created using only various forms of hatching and solid blacks. This use of ink allowed me to create a soft overall look, while projecting an intense atmosphere.

I drew this version anticipating that I would use only various forms of hatching and solid blacks for the final image. I rendered the subjects using powerful, heavy, modulated lines for silhouette lines. Jagged sound effect lettering allows for the creation of an intense mood.

I drew this version anticipating that I would use screen tone for the final image. With the exception of the final panel, where perspective is stressed, the overall page is rendered primarily using fine, even lines. Since the final image will have a lighter feel, I used more simplified style of sound effect lettering.

Penciled drawing
(Under drawing)

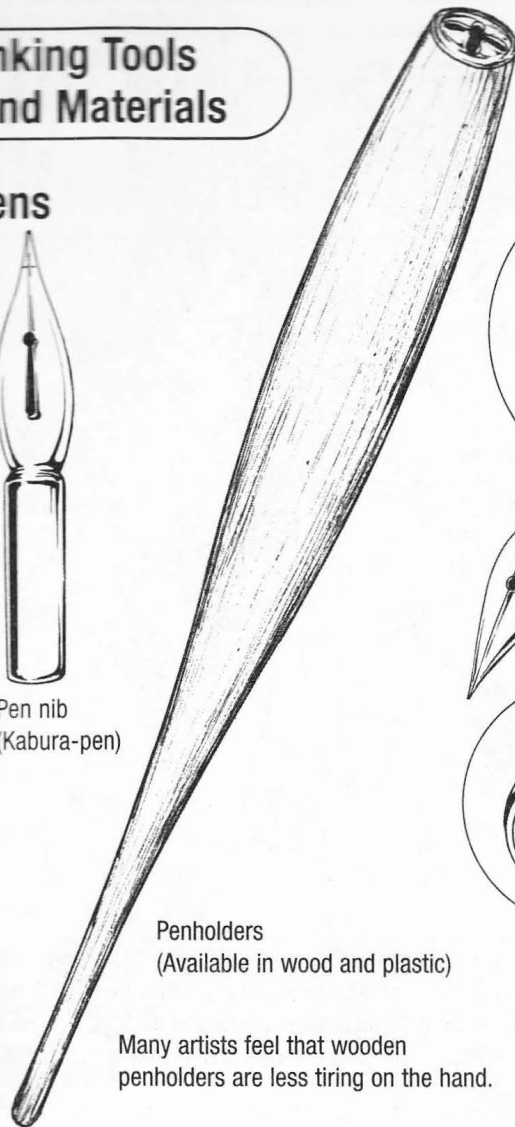
Realism-*manga* version:
Here, I used hatching in the pupils and irises as well. The diagonal strokes used in the cheeks were carefully drawn.

Screen tone version: I filled in the pupils using solid black and then attached gradation tone. The diagonal strokes used in the cheeks are less concentrated than those in the realism-*manga* version.

Screen tone version:
I used fine, uniform lines, giving the composition a clean, light look.

Inking Tools and Materials

Pens

Pen nib
(Kabura-pen)

Penholders
(Available in wood and plastic)

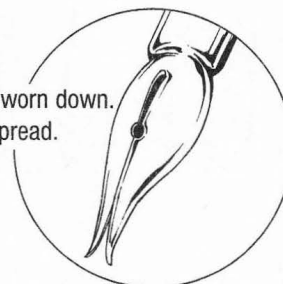
Many artists feel that wooden penholders are less tiring on the hand.

Penholder mouth
(Spring loaded)

The nib inserts into the penholder.

The nib is held securely up to this point.

Penholder mouth
(Plastic)

Change nibs:
- when the nib becomes worn down.
- when the tips start to spread.

Nibs become worn as they are used. Once your old nib tips become permanently spread, and you are no longer able to draw a crisp line, replace the old with a new nib. When inking characters, switch nibs about every 2 to 4 sheets in the case of B4-sized paper (25.7 X 36.2 cm or approx. 10" X 14 1/4").

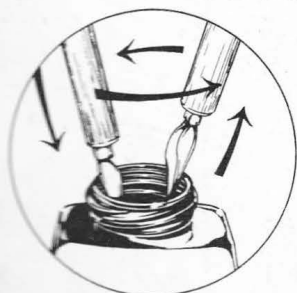
Ink

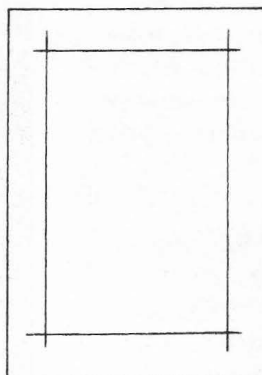
Black ink, drafting ink, and India ink are those primarily used.
If the ink becomes gummy, add water.

Black or drafting ink

The advantage of drafting ink is that it dries quickly.

India Ink

While India ink does take longer to dry than drafting ink, it gives a "blacker" finish.

If you applied too much ink to the nib, lightly wipe it on the ink jar's rim (otherwise, you could end up with drops of ink on your drawing).

Paper

- B4 is the standard size for publication submissions.
- Top quality paper (110 kg to 135 kg per 1000 sheets or 121 lbs to 148.5 lbs per ream) or Kent paper is used.
- *Manga* drawing paper with predrawn margin lines, which are available on the market, may also be used.
- Use paper of a size that will allow a margin around the entire drawing.

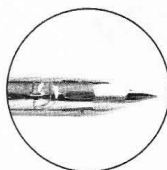
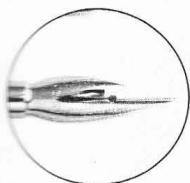
Note: since the *manga* process involves penciling an under drawing, inking, attaching tone, and other work, most artists use large, durable paper.

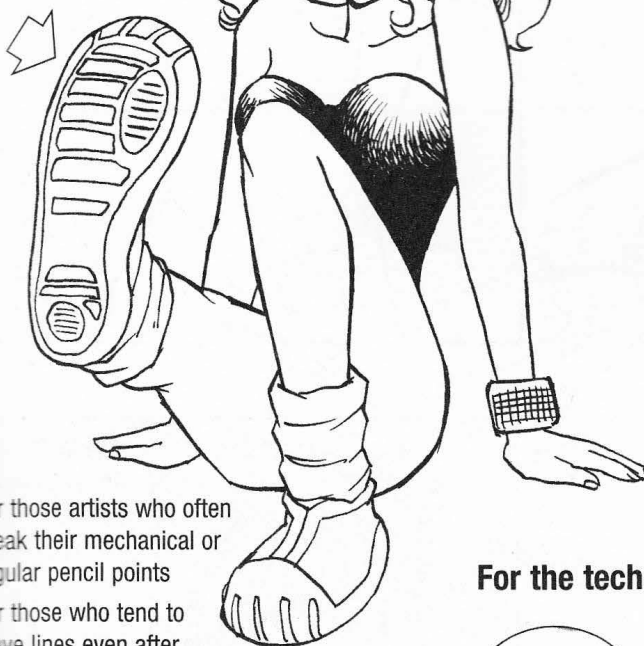
Pen Nibs

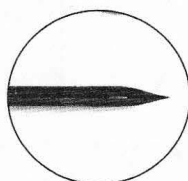
The 3 Most Common Nibs: The Kabura-pen, the G-pen, and the Maru-pen

For those with a light touch: The G-pen nib is flexible, making it somewhat difficult to control. However, it is capable of producing fine as well as thick strokes, allowing you to modulate your lines.

G-Pen

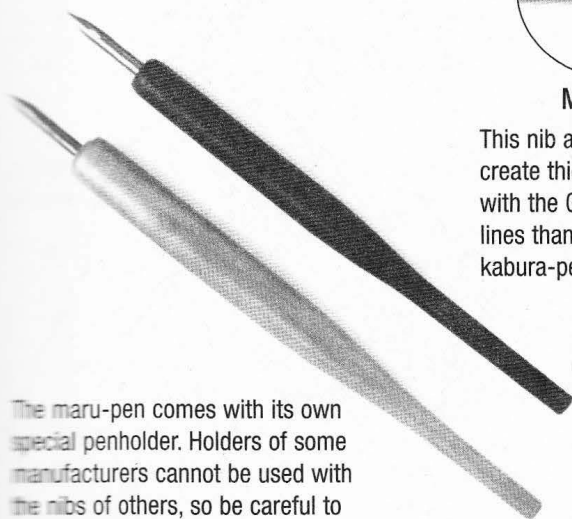
- For artists who have a light touch when using mechanical or regular pencils
- For those who do great clean up work with the eraser, not leaving a single extra mark

For those with a heavy hand:

Kabura-pen

This nib draws primarily finer lines and allows for modulated lines.

- For those artists who often break their mechanical or regular pencil points
- For those who tend to leave lines even after cleaning it up with the eraser

For the technicians

Maru-pen

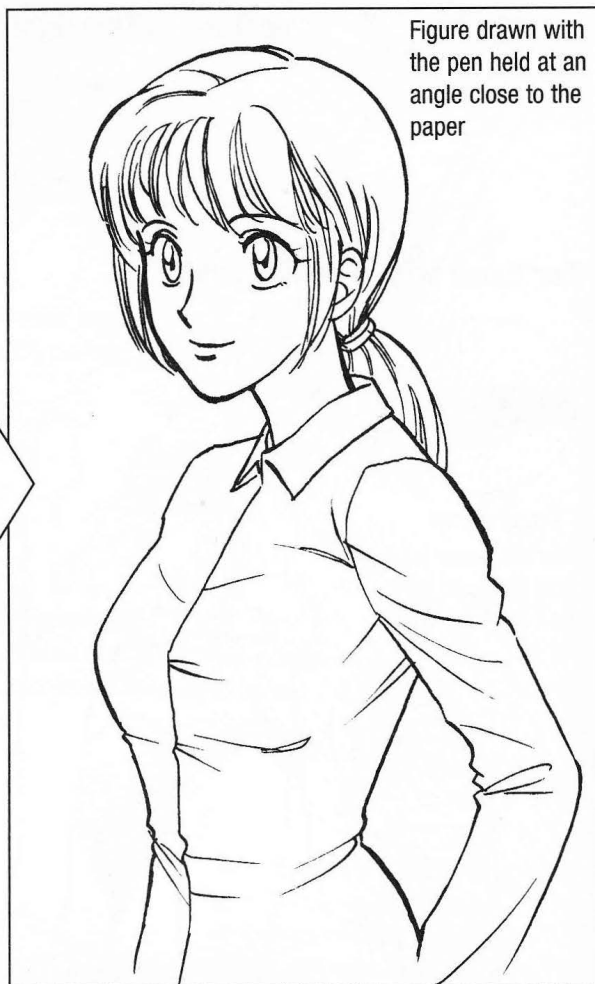
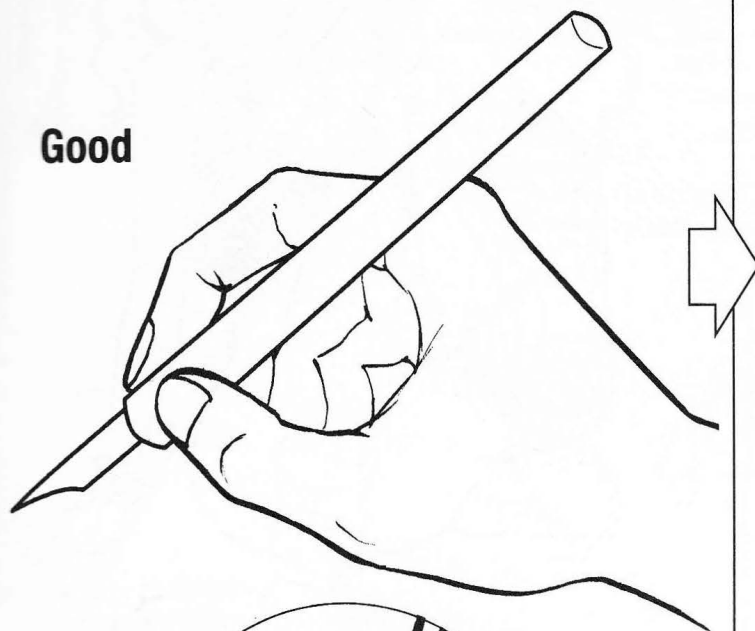
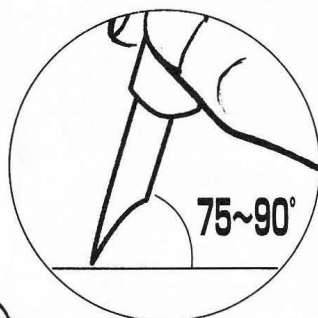
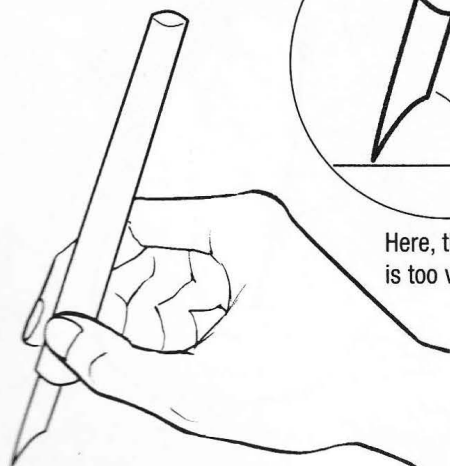
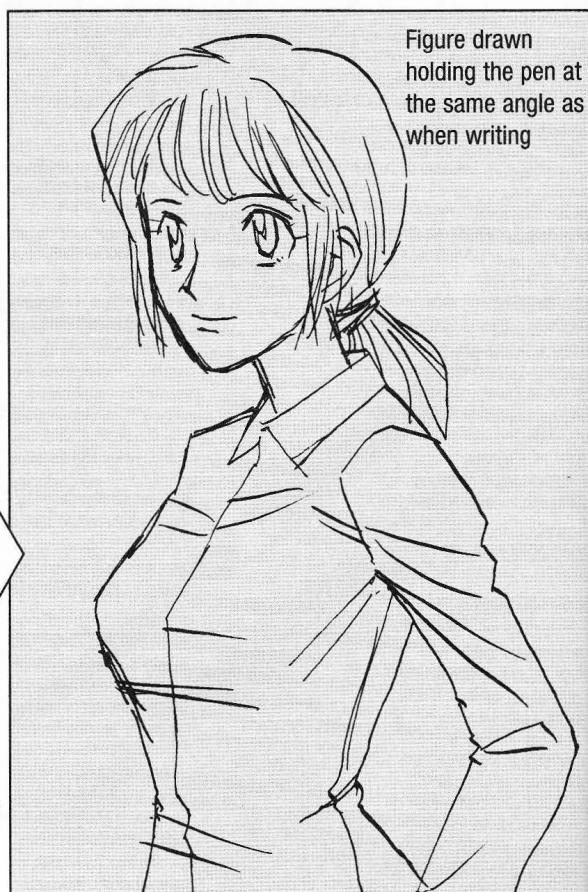
This nib allows you to create thicker lines than with the G-pen and finer lines than with the kabura-pen.

- For those who regularly distinguish between values when drawing with a mechanical or regular pencil (i.e. those skilled in controlling the pressure applied to the pen)

It is difficult to draw long lines with this nib. However, this is a suitable nib for those who build up contour lines using multiple short strokes.

The maru-pen comes with its own special penholder. Holders of some manufacturers cannot be used with the nibs of others, so be careful to check brand names when purchasing.

How to Ink

Note that the pen is held differently from when writing.

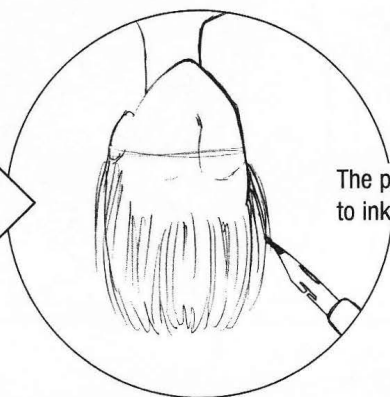
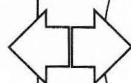
1 Holding the Pen: Hold the Pen Closer to the Paper When Inking

2 The Inking Process: Rotate the Paper While Inking

Under drawing

Normally, artists start with the face contours and work from there.

Shift the paper to an angle that allows you to ink more easily.

Return the paper to its original position when inking the shoulders. Constantly rotate the paper to the most comfortable position when inking. An artist rarely inks an entire drawing without moving the paper.

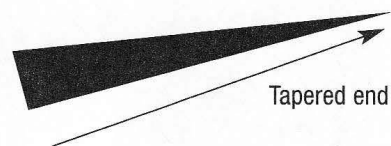
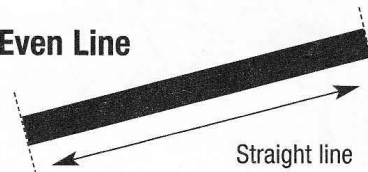
The same holds true when drawing hair standing on end.

The paper is flipped to ink the hair.

1 The Basics: Even and Tapered Lines

• **Tapered Line**

Tapered end

• **Even Line**

Straight line

Good

Using both lines with sharply tapered ends and blunt, uniform ends allows for a composition with balance.

Figure Drawn Entirely with Tapered Lines

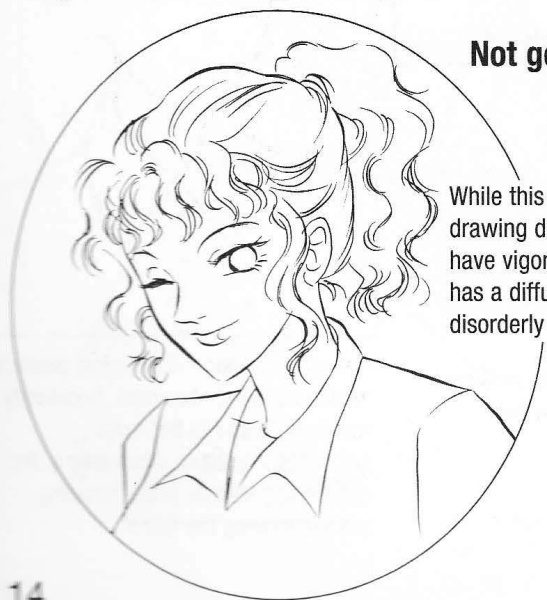



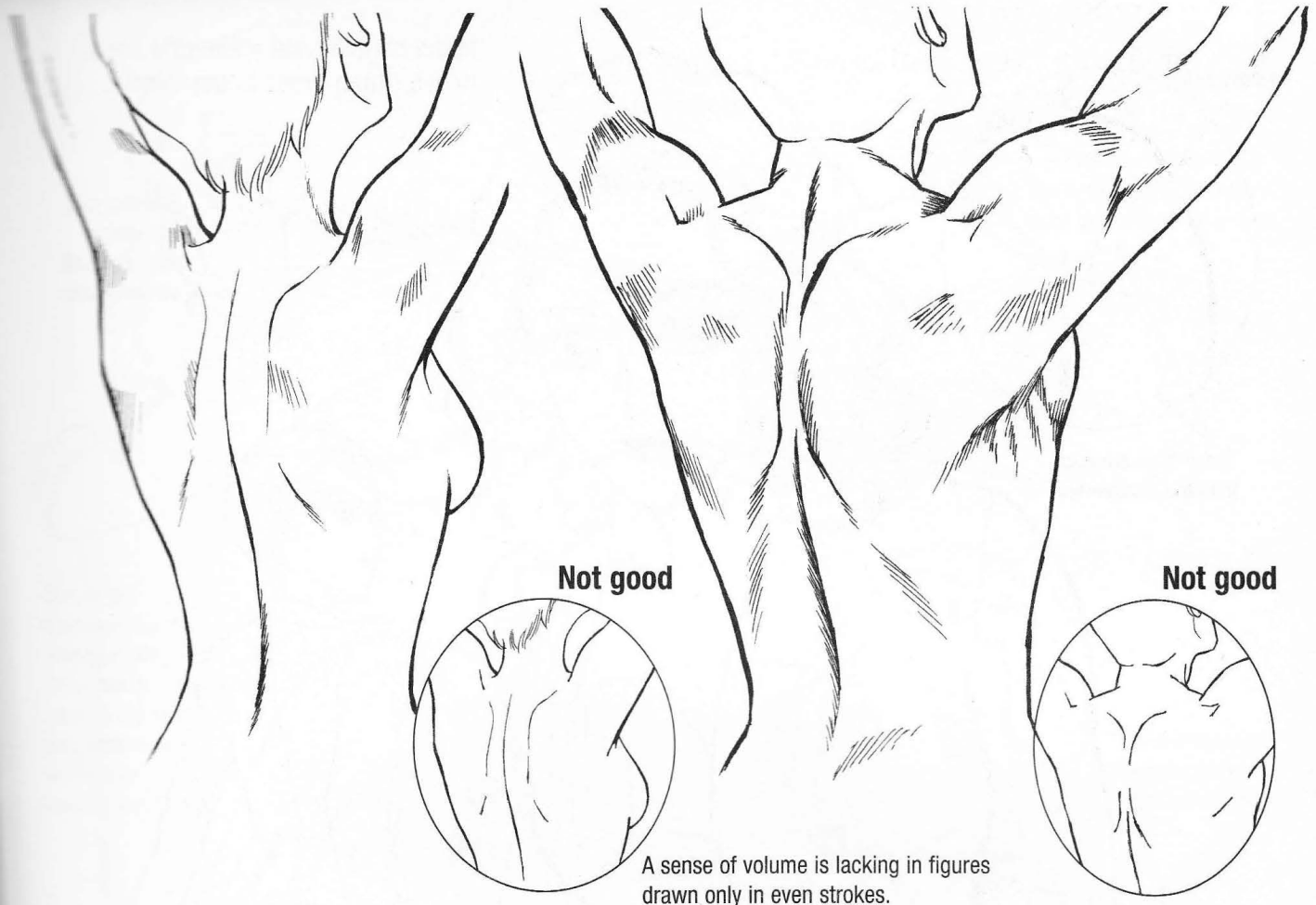
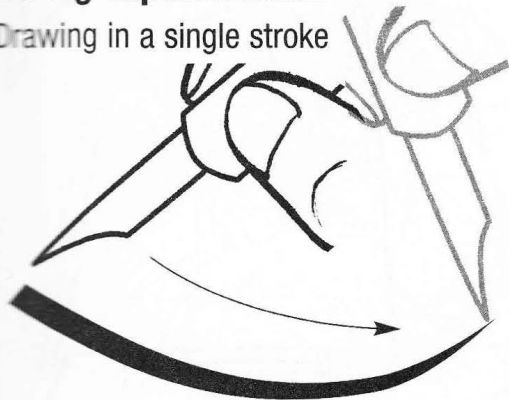
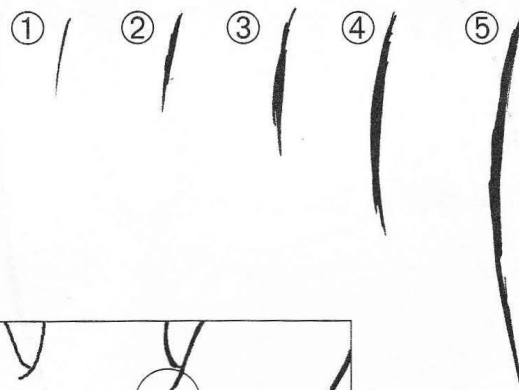
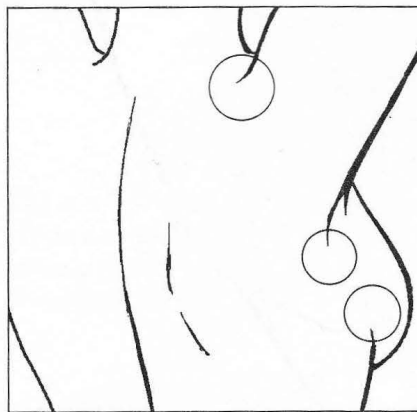
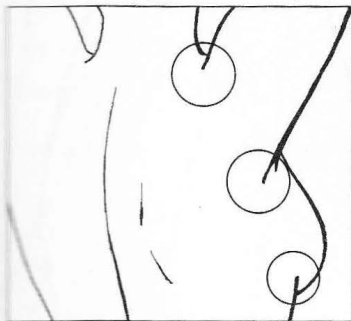
Figure Drawn Entirely with Even Lines

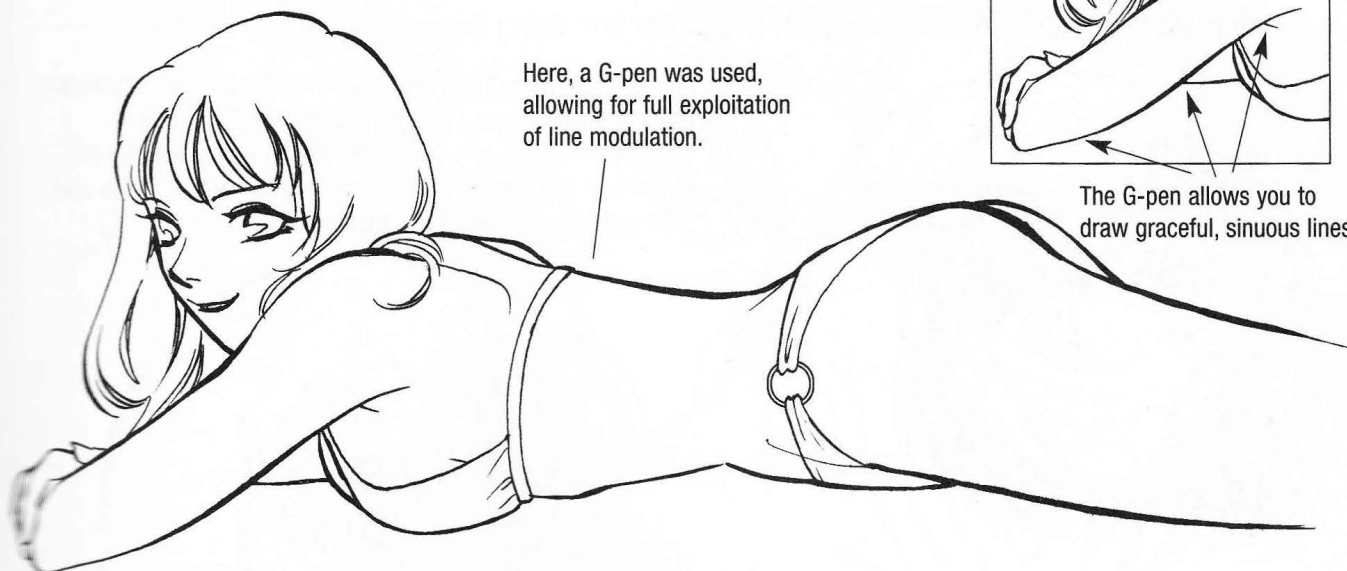
Making the Most of Tapered and Even Lines: Drawing Nudes

Tapered lines are key to giving the flesh volume.

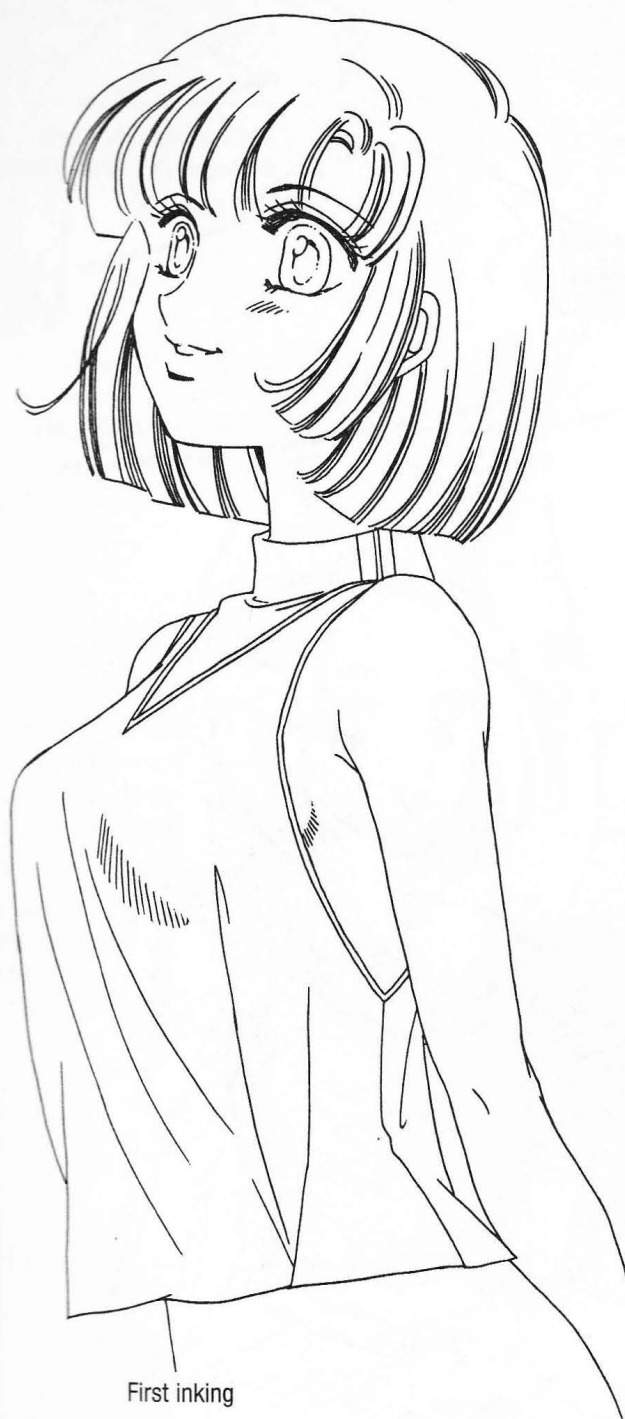
Not good

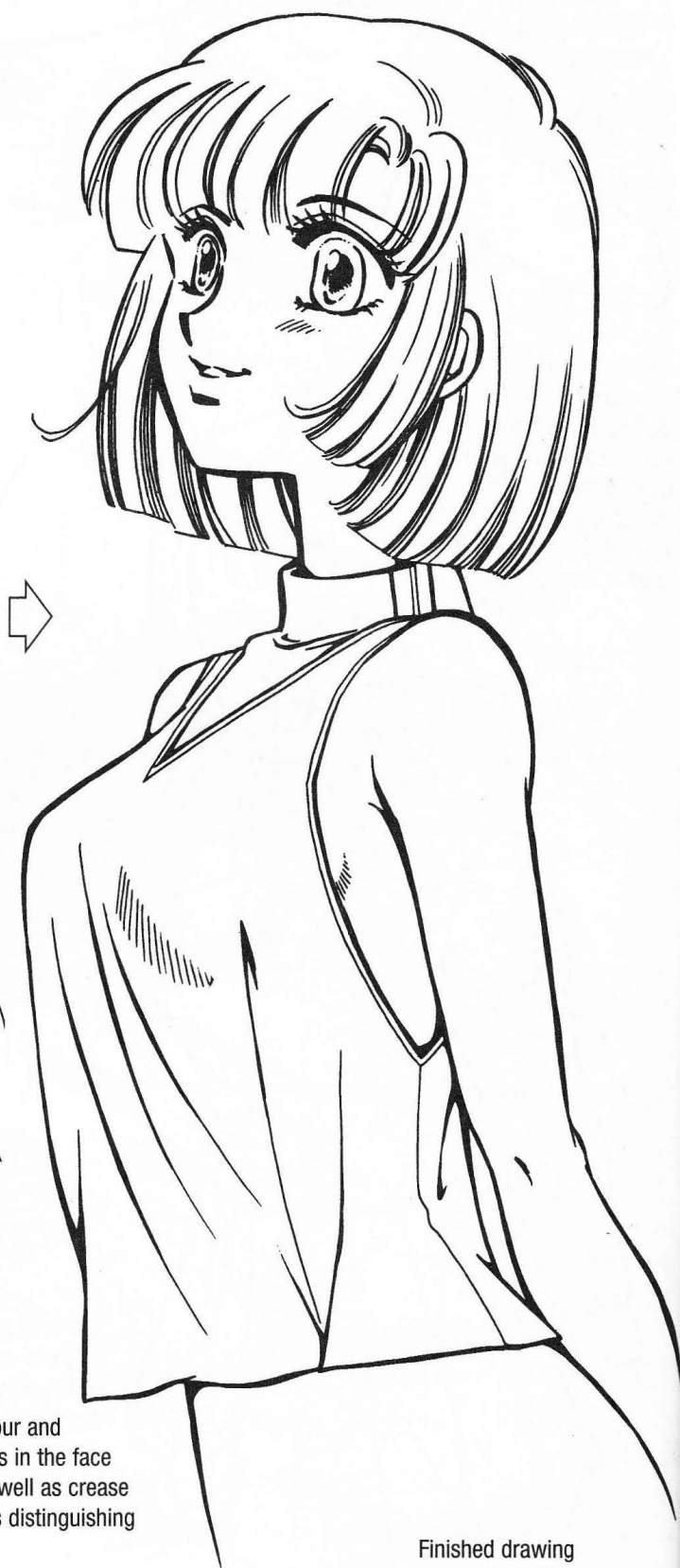
Not good

A sense of volume is lacking in figures drawn only in even strokes.

2 Using Heavy and Fine Lines (Balancing Heavy and Light Areas)

Assorted Uses of Heavy and Fine Lines

Modulating Lines: Building up Lines to Produce a Satisfying Composition

1. Building up those areas requiring heavier lines after first doing an even inking

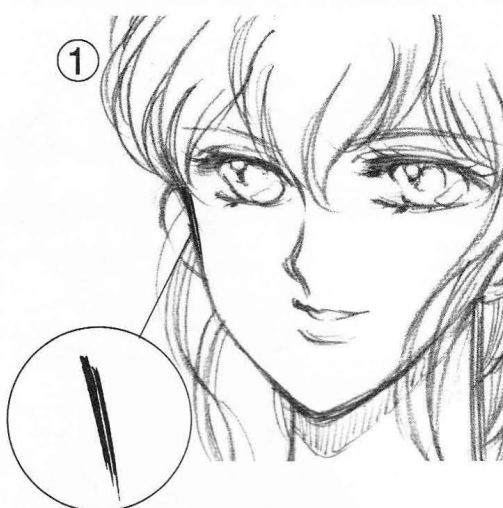
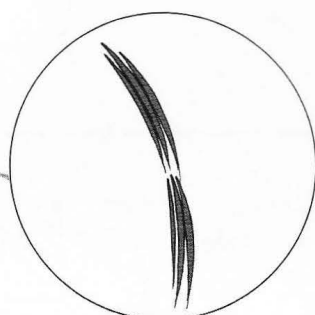
Inking is not something that has to be done in one fell swoop. Once you have done a simple first inking of the entire composition, go over it again, creating a balance between heavy and fine lines and gradually building up contours and silhouette lines using many short strokes.

First inking

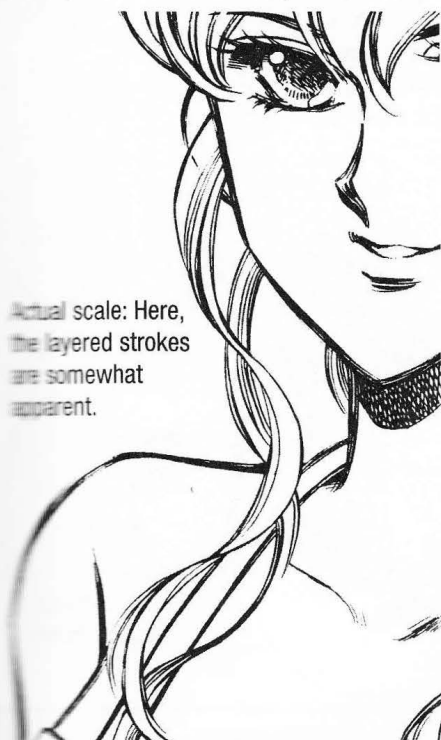
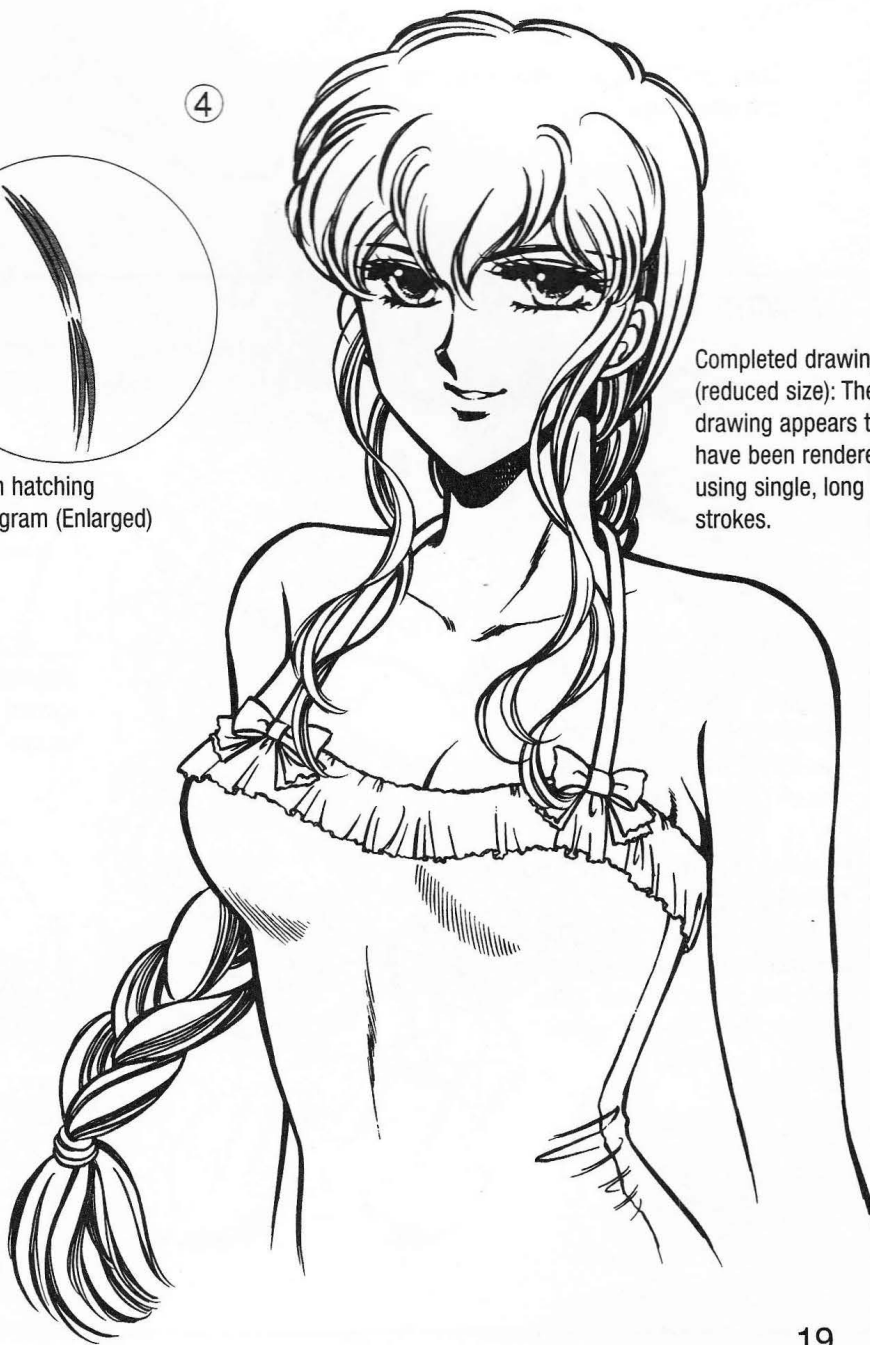
Under drawing

Build up contour and silhouette lines in the face and figure as well as crease lines and lines distinguishing body parts.

Finished drawing

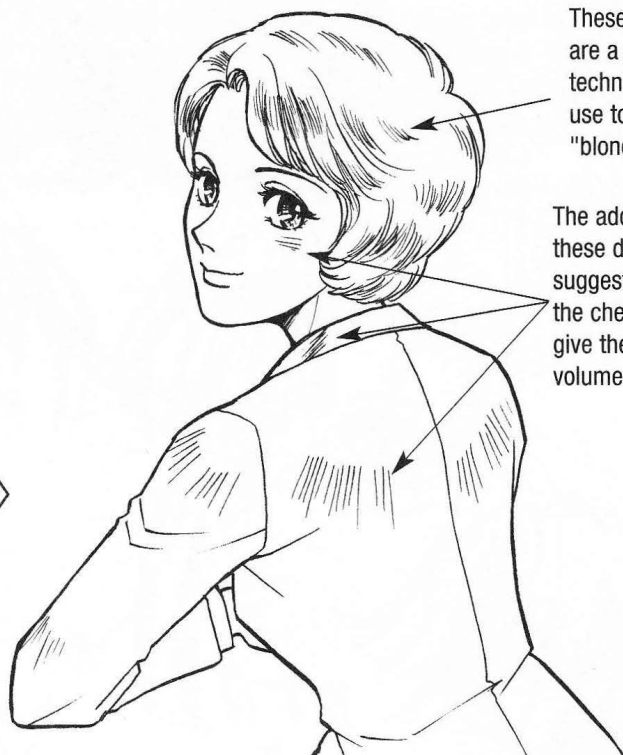
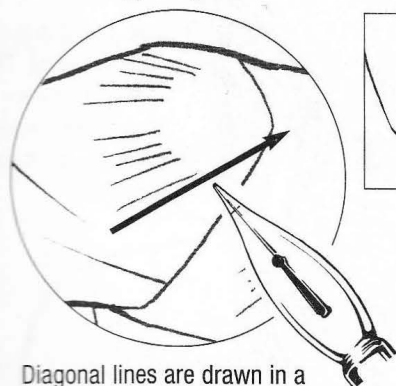
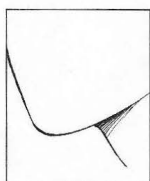
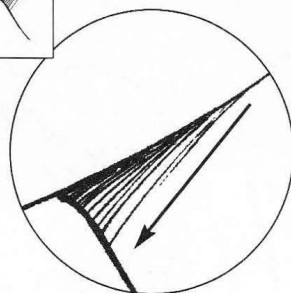
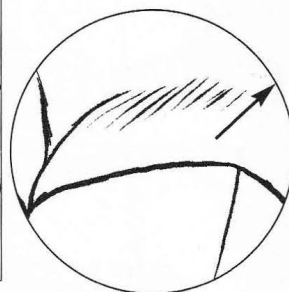
2. Building up lines right from the start

This technique involves using the pen in much the same manner as you would the pencil. It is effective when the final is to be a reduction of the original (reducing drawings causes the individual strokes to come closer together, making the execution appear smoother).

Under drawing

Pen hatching diagram (Enlarged)

Completed drawing (reduced size): The drawing appears to have been rendered using single, long strokes.

Actual scale: Here, the layered strokes are somewhat apparent.

3 Mastering Hatching, Etc.

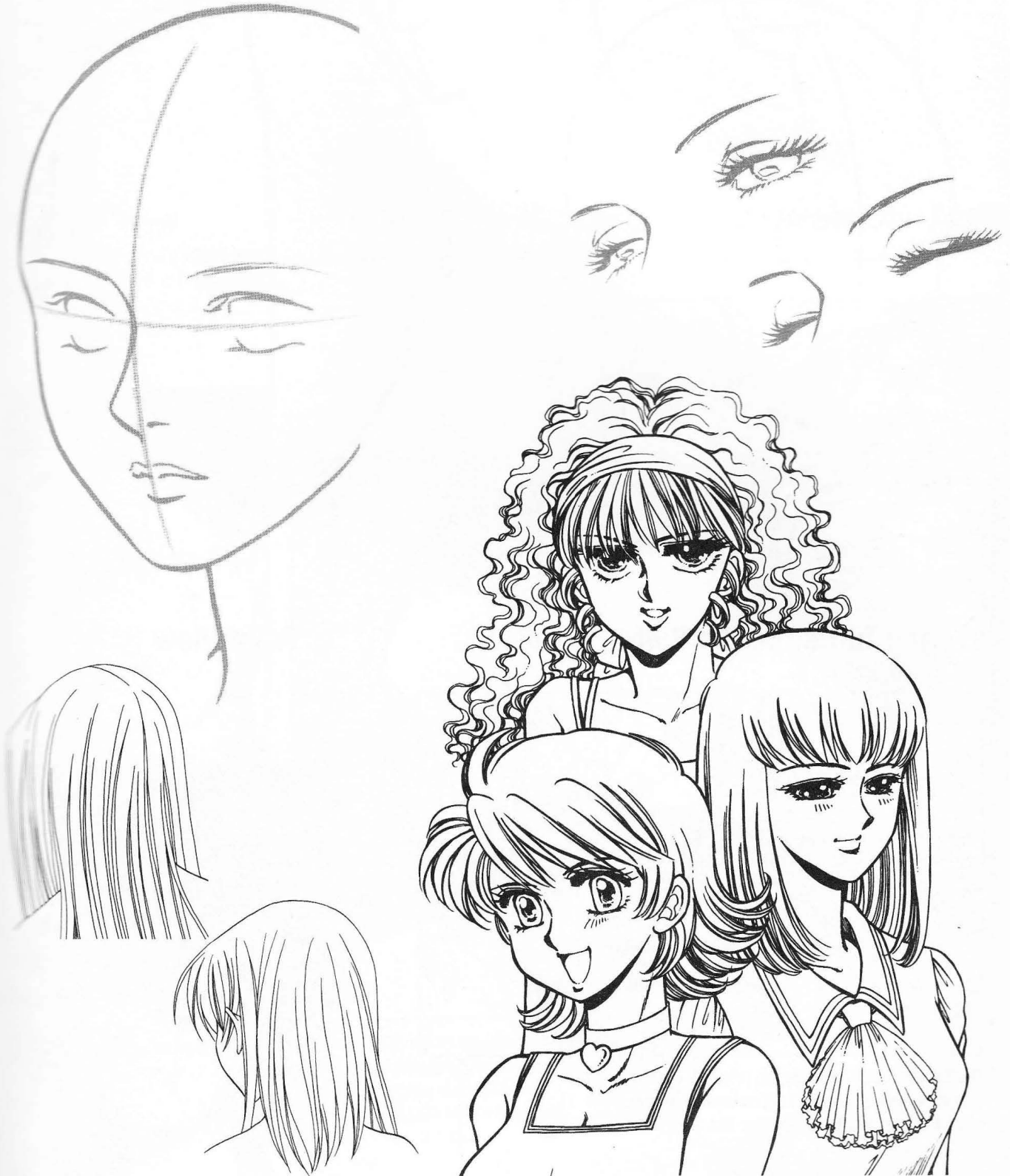
Hatching basically consists of short, tapered lines drawn freehand. Longer versions become diagonal lines. Hatching adds spice to the inking job and is a finishing technique used in artwork.

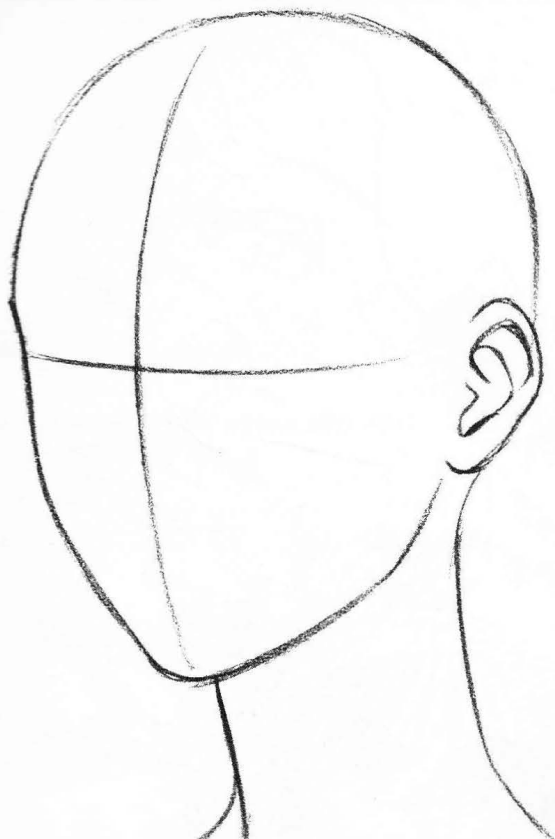
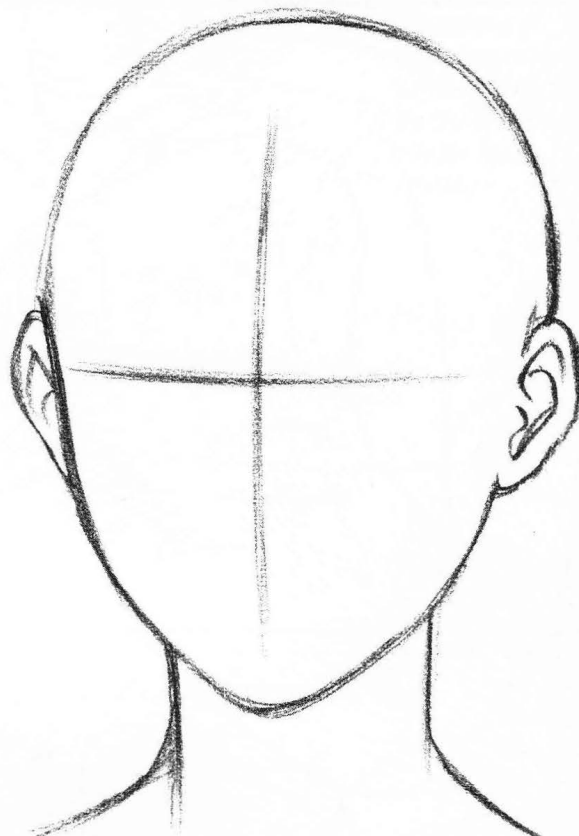
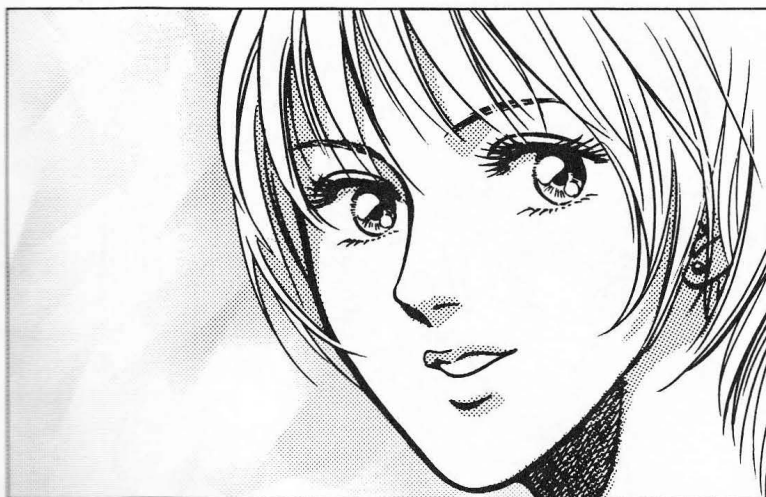
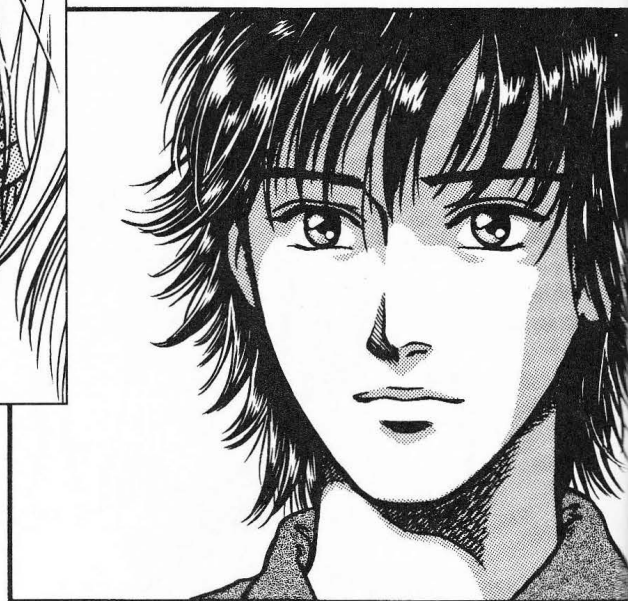
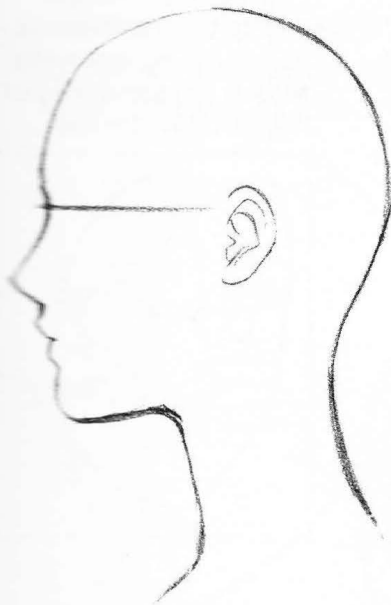
Completed inking of contour, silhouette, and other major lines

Drawing Tapered Lines

Diagonal lines are drawn in a direction perpendicular to that of the nib. Avoid pressing down on the pen. Use light, rapid strokes.

Diagonal lines drawn with a downward stroke (Neck shadows, etc.)

Diagonal lines drawn with an upward stroke [Suggesting volume in the chest (flesh), etc.]

Practical Application of Hatching and Diagonal Lines

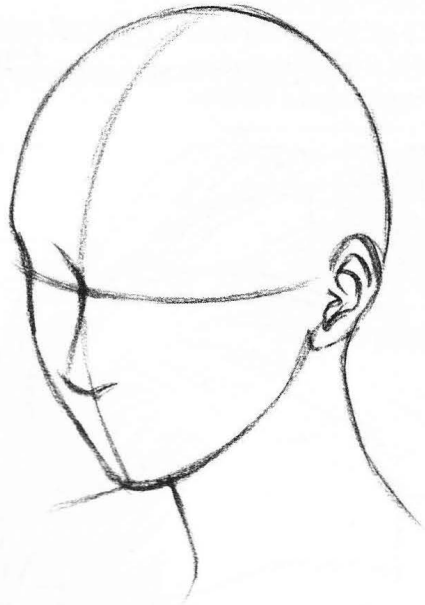
These are used for shading. The key is to focus on evoking volume in the figure and to draw strokes in the direction of the figure's "curves."

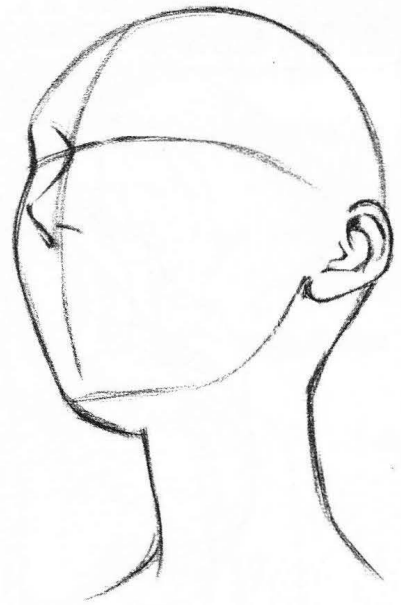
Densely packed hatching is suited to suggesting masculine figures.

Chapter 2

Making Characters Distinctive

5 Basic Faces

5 Common Faces Used for Close-ups

1. Face Turned to the Right (3/4 View)

2. Front View

The 3/4 view and front view are primarily used when the character makes his or her appearance on the scene or when the artist wants to show the character's face.

3. Side View

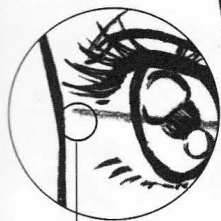
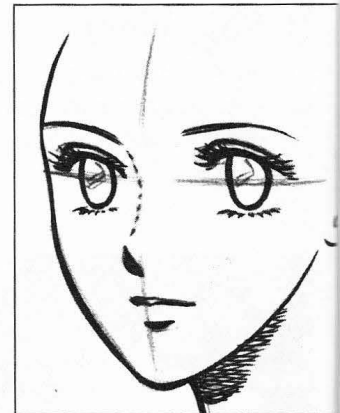
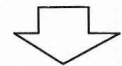
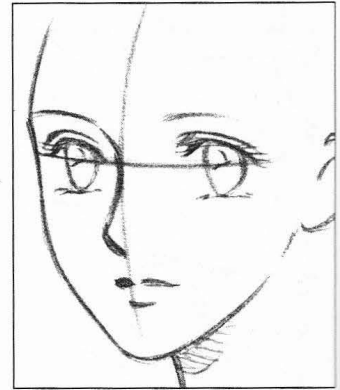
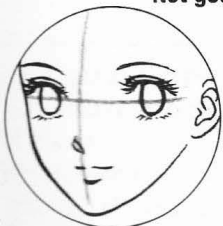
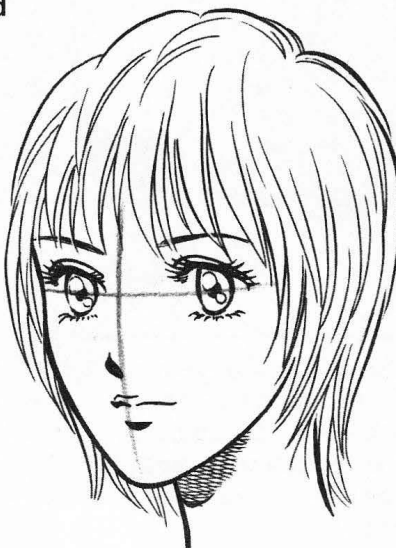
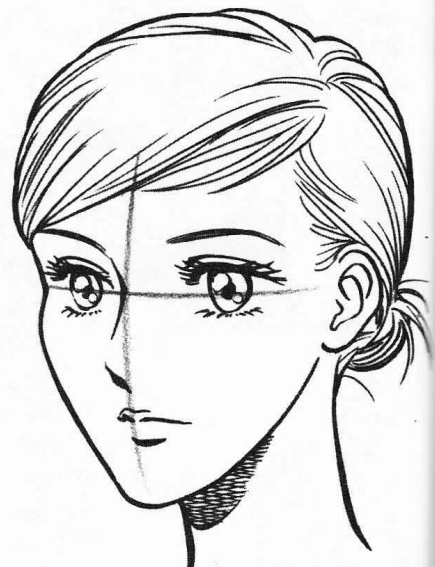
Often used for characters when speaking alone or engaged in conversation

4. Moderate High Angl

Primarily used in dialogue scenes

5. Moderate Low Angle

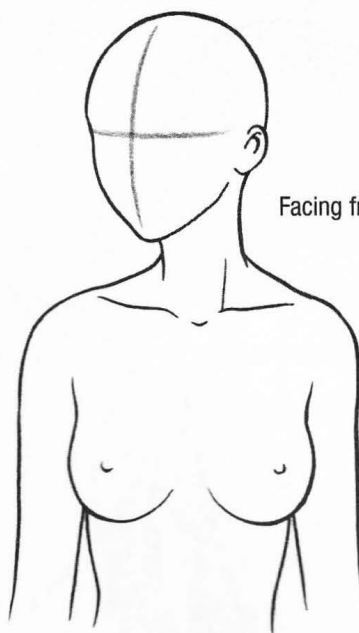
This view is effective when intending to give movement or variety to the composition, or give a character's depiction impact.

The main differences between this view and the standard 3/4 view and the points that you, the artist, must show the most care are the extent to which the crown is shown and the nose's angle.

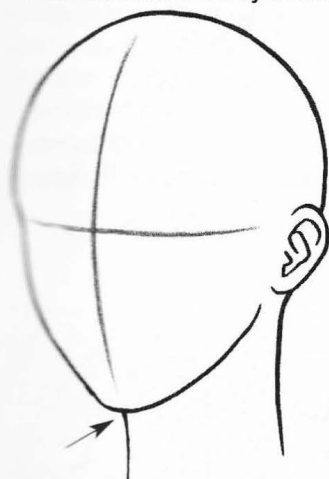
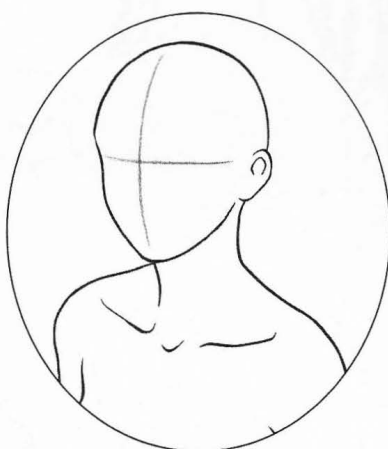
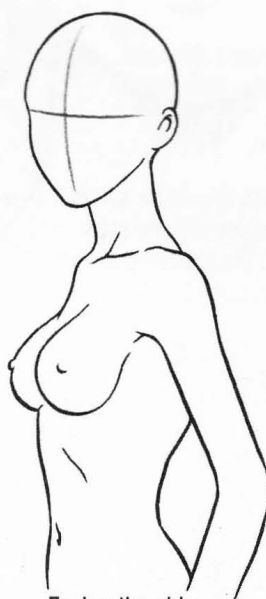
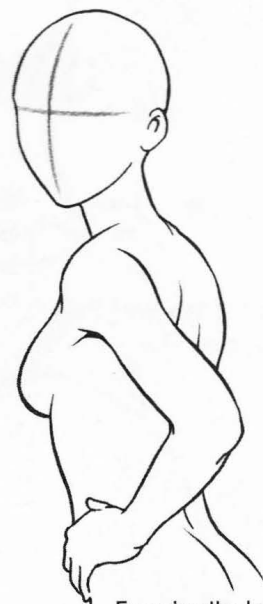
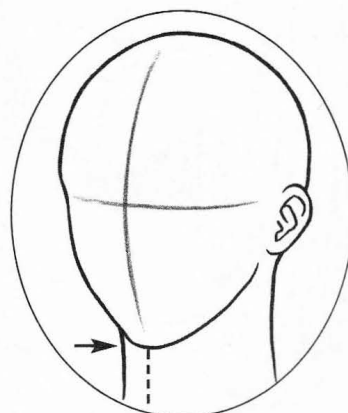
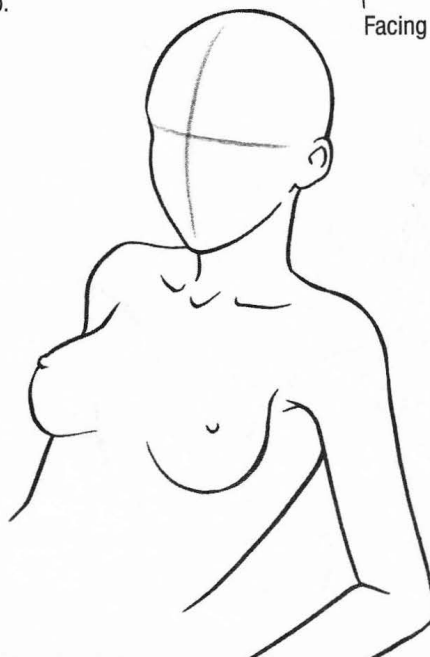
Standard 3/4 view

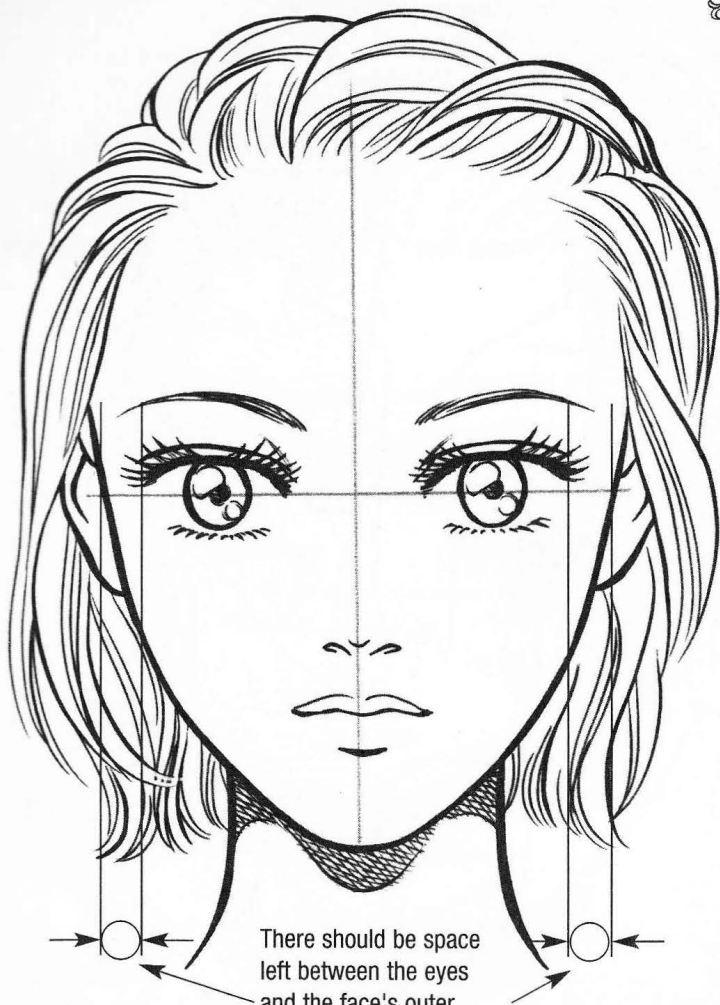
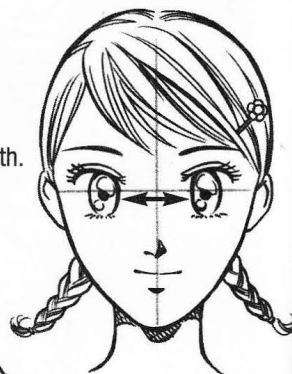
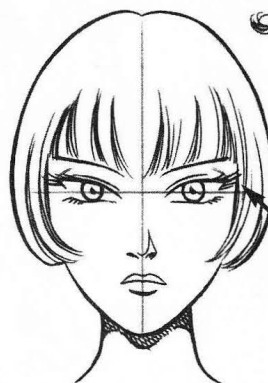
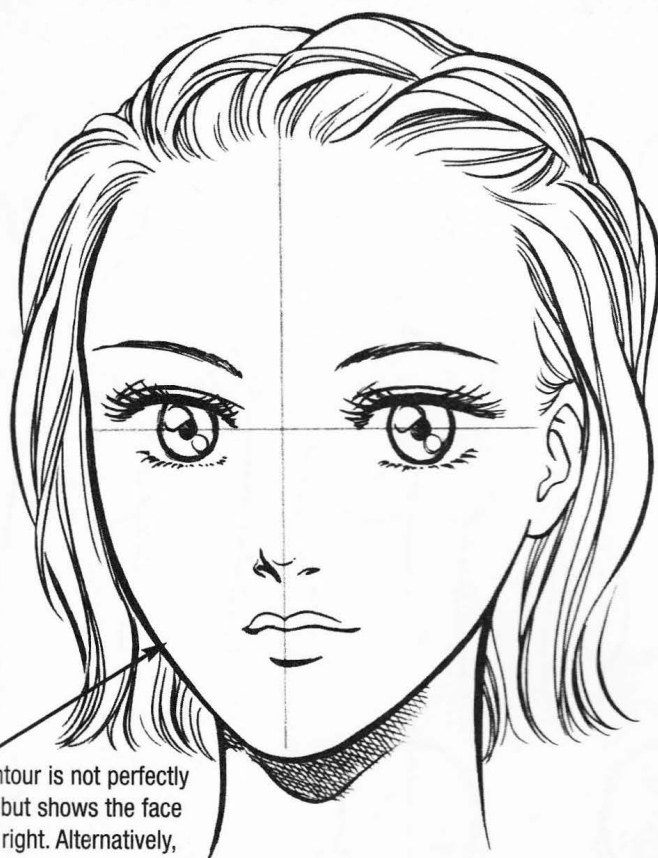
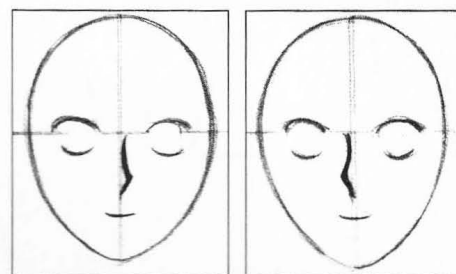
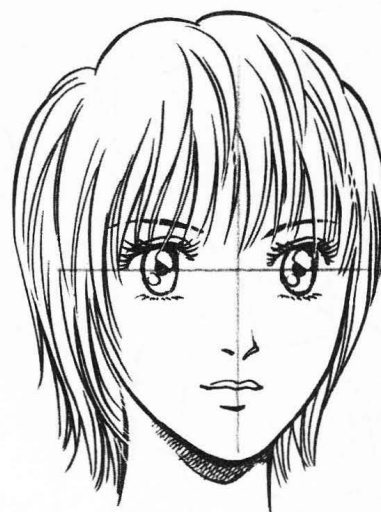
1. 3/4 View
Approximately the same distance
Slightly larger than the right eye
Even when not intending to keep the bridge of the nose in the final drawing, including the bridge in the under drawing will help you balance the eyes.
Ink only the tip of the nose.
There should be a gap between the face's silhouette line and the corner of the eye.
The throat's silhouette line should be further inward than the chin.
The line of the neck should be drawn so that it would connect to the bottom of the ear if extended.
2 Standard Styles for Rendering the Nose
Not good
Not good
Too far apart
Too close together
Good
Take care not to space the eyes too far apart or too close together.
Nose rendered using only shadows underneath
Nose rendered with the bridge and the nasion (where the bridge meets the eyes)

Positioning the Figure with a 3/4 View Head

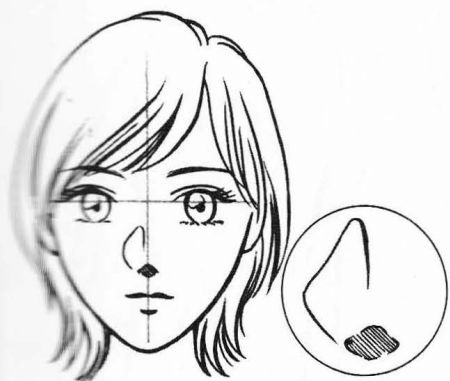
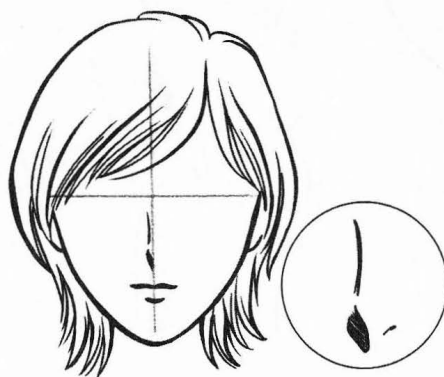
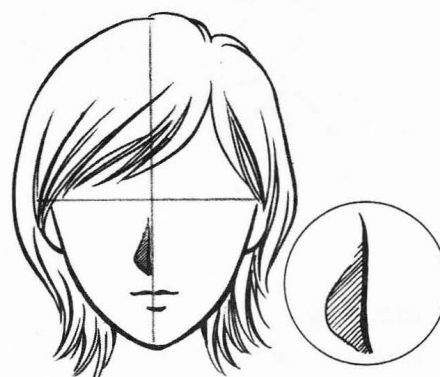
There are standard positions for the torso (i.e. from the neck down) used with each of the 5 head views. Since how the torso and neck connect depends on in which direction the torso is faced, I have compiled a few common samples for you.

- Common poses showing the throat's silhouette line further inward than the chin

Facing front

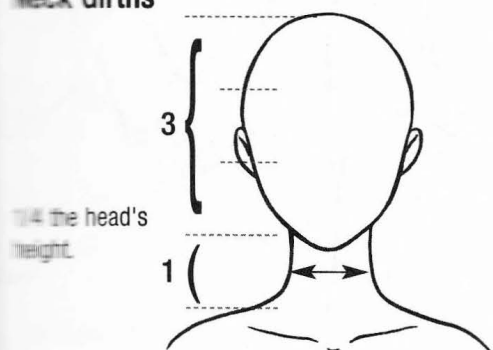
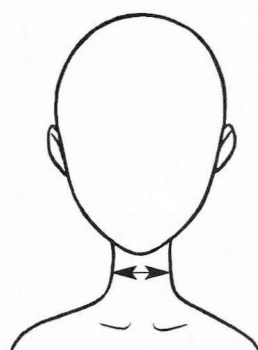
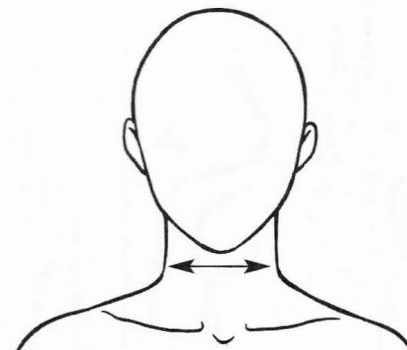
Facing the right

- Common poses showing the throat's silhouette line directly under the chin

When the head is drawn so this line is directly under the chin, the figure is often shown from a moderately high angle.

Here, the figure is shown from a somewhat high angle, displaying volume from the shoulders to the torso.

Facing the side

Exposing the back

The neck may appear overly thick (masculine) when this line is drawn further out than the chin.

2. Front View

Faces with the eyes drawn too far apart or too close together are often intended to be stylized.
Faces appear most attractive with the eyes spaced apart about the same length as the mouth.
There are faces stylized so that the eyebrows span the space between the corner of the eyes and the face's contour.
There should be space left between the eyes and the face's outer contours.
Getting the Best from the Front View
Leaning neck
Cocked head

Front Views Effective in Manga

The outer contour is not perfectly symmetrical, but shows the face turned to the right. Alternatively, you could show the face turning to the right.

The nose should also be drawn facing either right or left with the head.

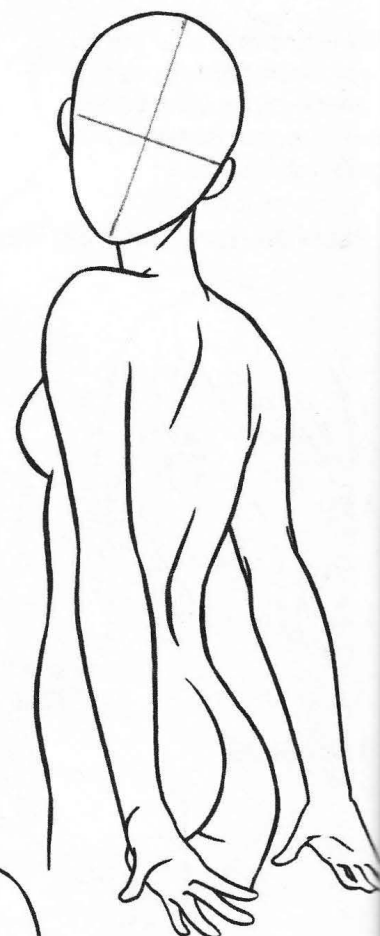
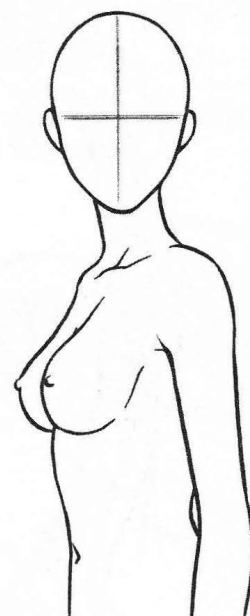
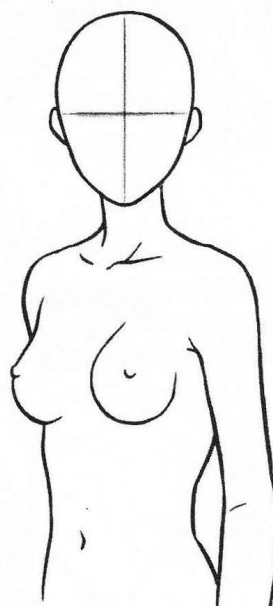
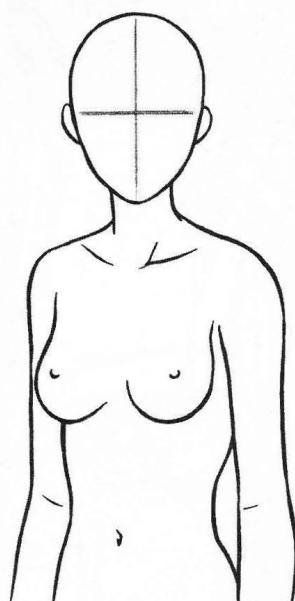
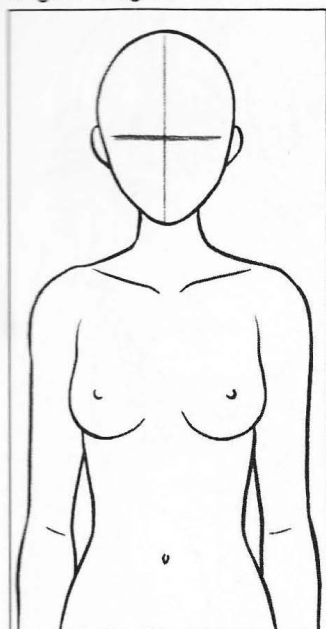
Assorted Noses for Front Views

Nose with shadows underneath

Nose with shadows under one side

Nose with shadows on the side

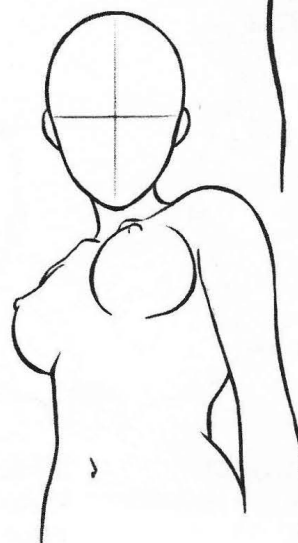
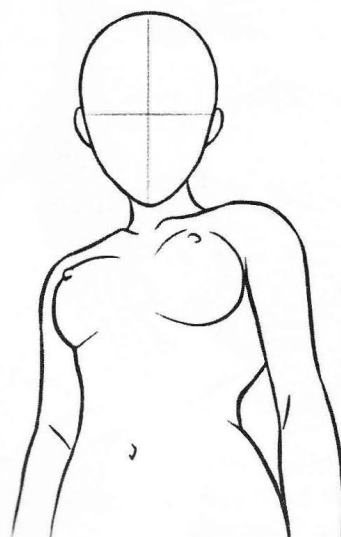
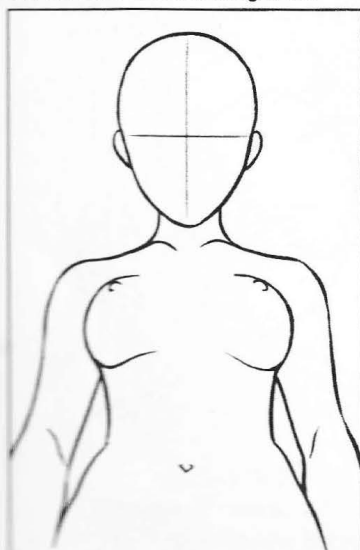
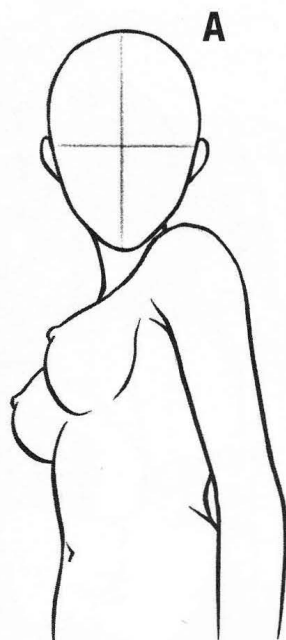
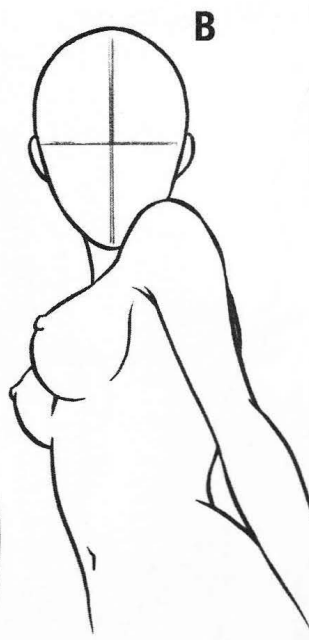
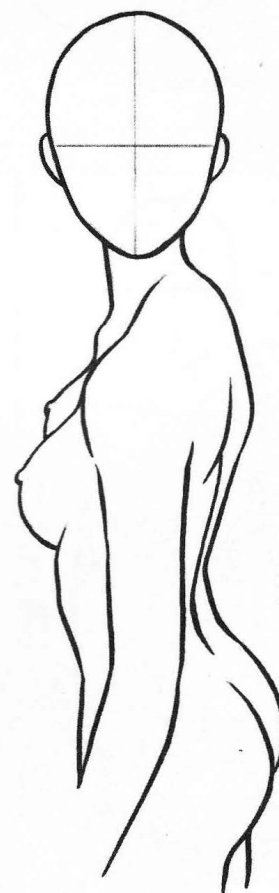
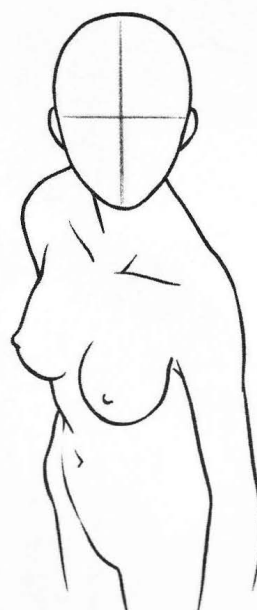
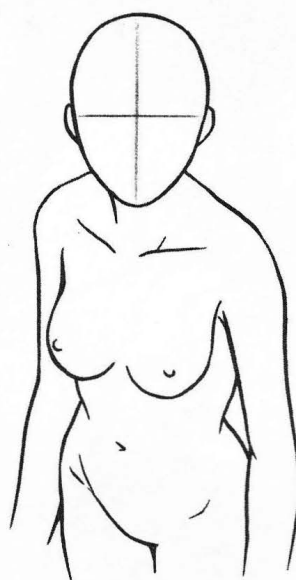
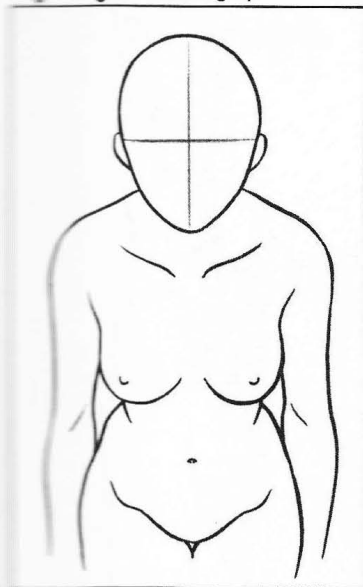
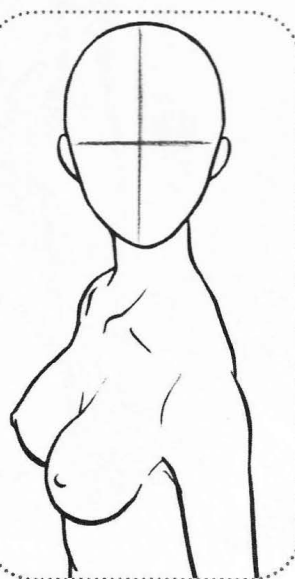
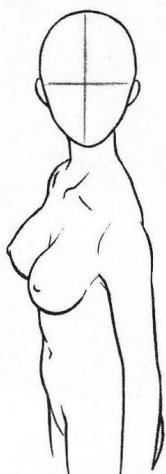
Neck Girths

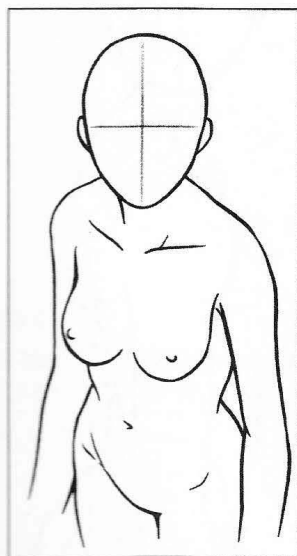
1/4 the head's height

1/2 the head's width
Appropriate for female characters

1/3 the head's width
Appropriate for stylized, *manga*-esque characters

2/3 the head's width
Appropriate for realistic characters and characters with naturally thick necks (i.e. male characters)

Positioning the Figure with a Front View Head

A frontal view of the face allows the character to connect strongly with the reader. It is often used with the full figure.

Regular Angle

Low Angle

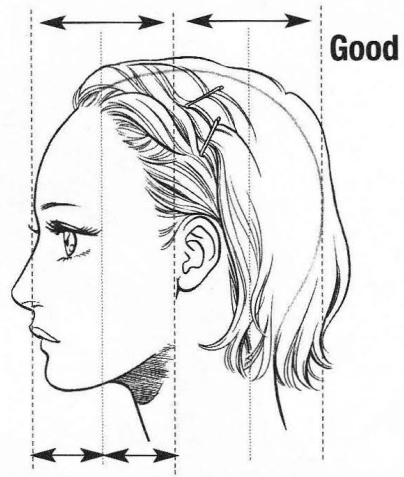
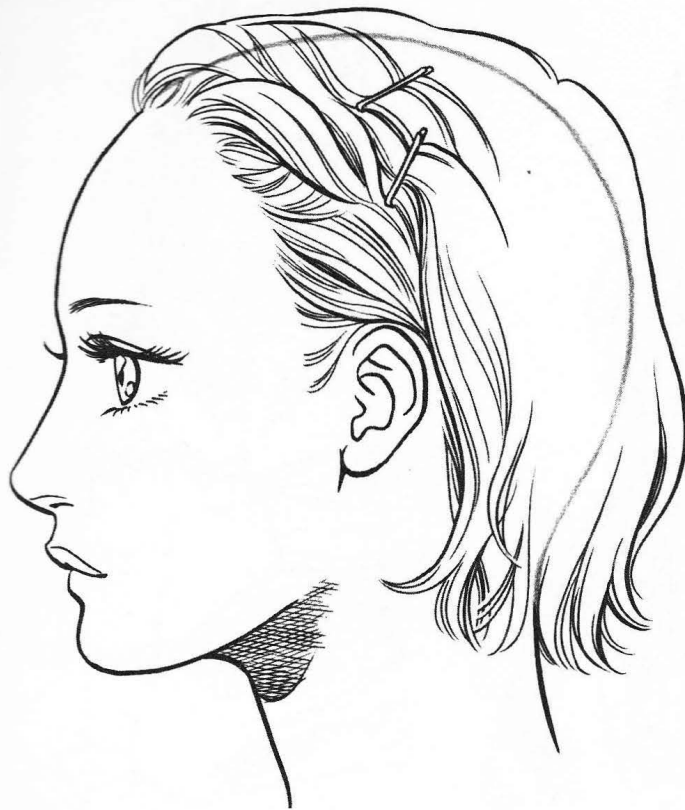
The character is looking down, but the face is seen straight on.

A
B
A+B
Raising the shoulders causes the chest to rise as well.
Normal stance
Shoulders raised
High Angle Looking up
The shoulders' and clavicles' contours as well as the chest's shape take on different appearances in high angles or when the figure is lying on its stomach.
Close-up of the upper body

Sketch to check shading balance

Penned drawing

Reference figure

Under drawing

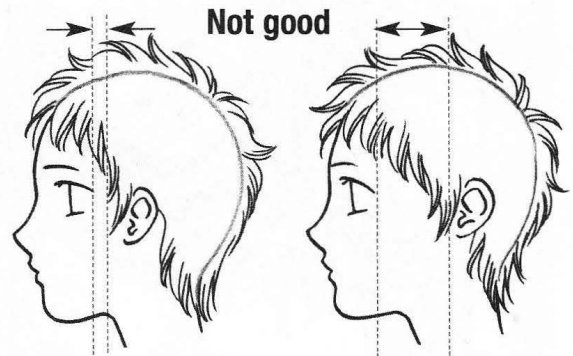
Final image

3. Side View

Good

Note the distance between the eye and ear.

Not good

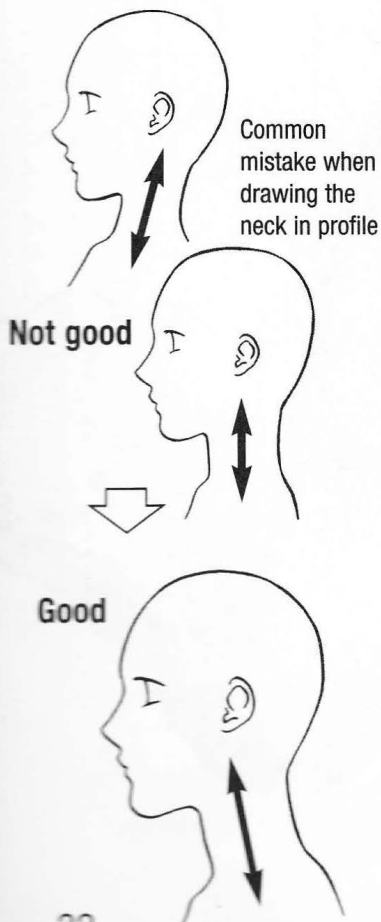
Too close

Too far apart

Common Pitfalls When Drawing Side Views and Counter Strategies

Take care when drawing the neck

Common mistake when drawing the neck in profile

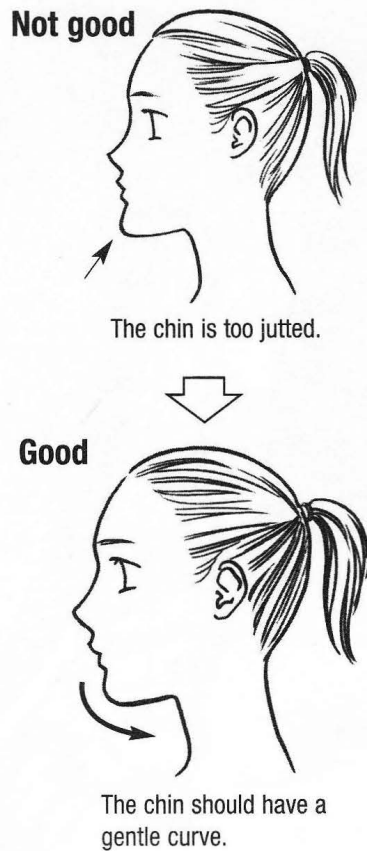
Not good

Good

Take care when drawing the chin

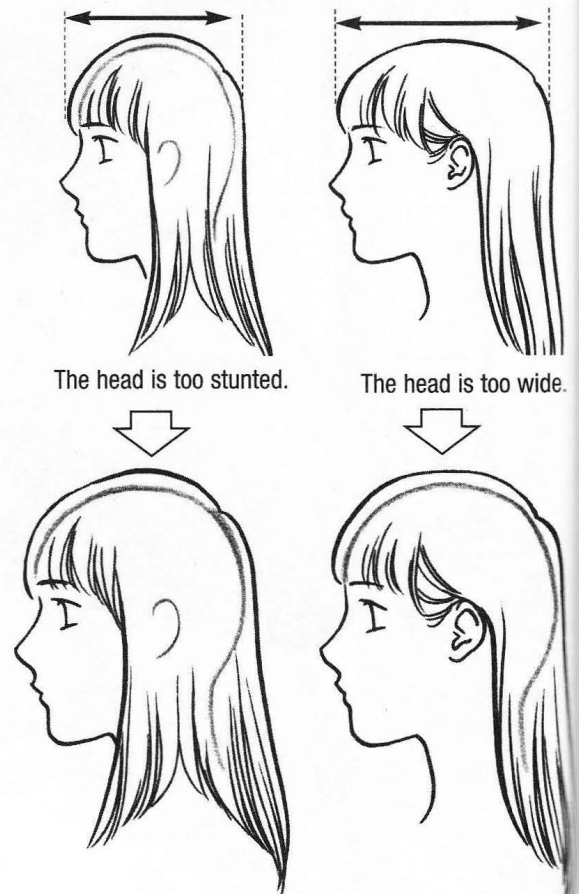
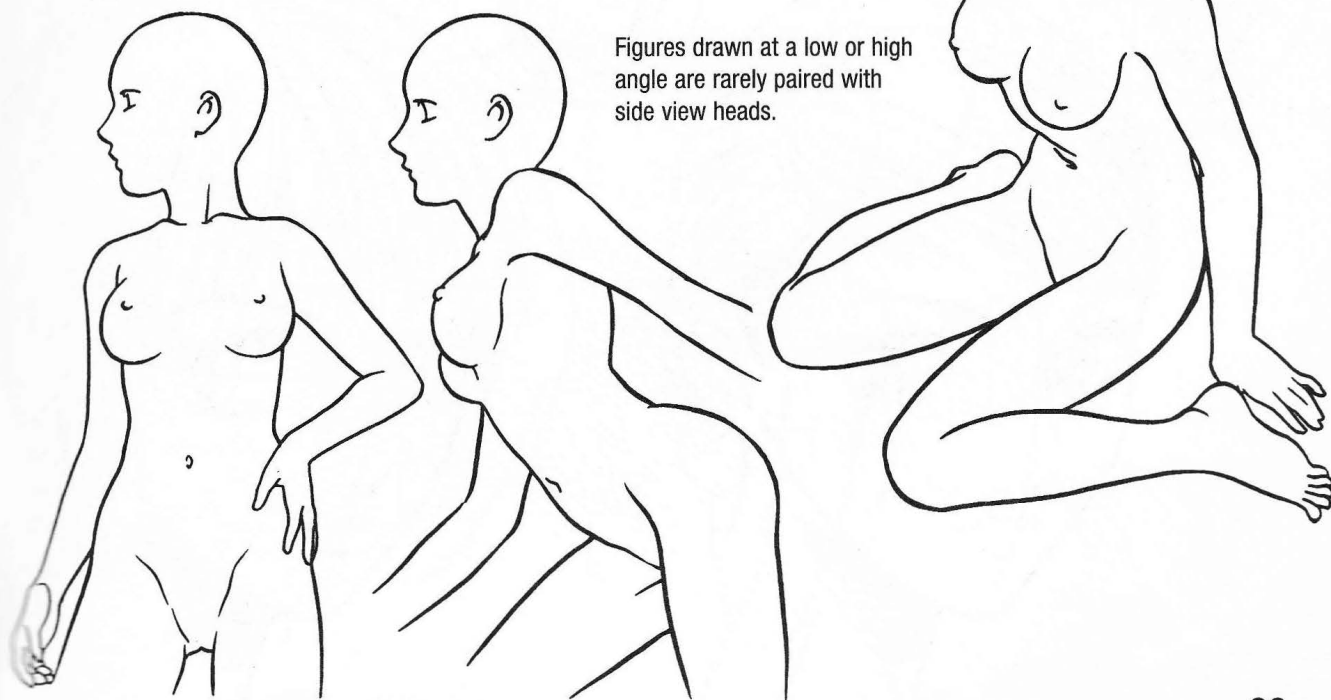
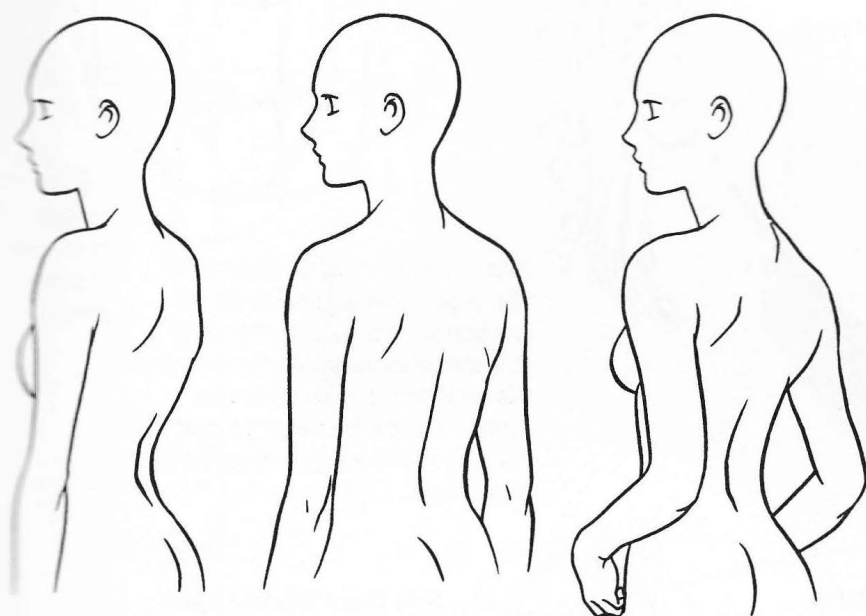
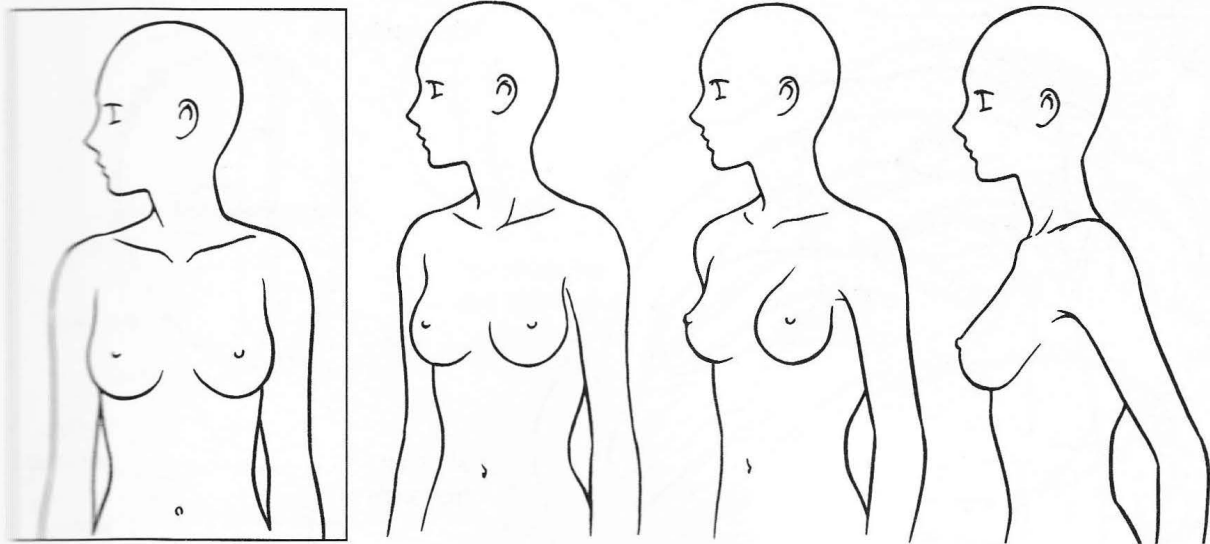
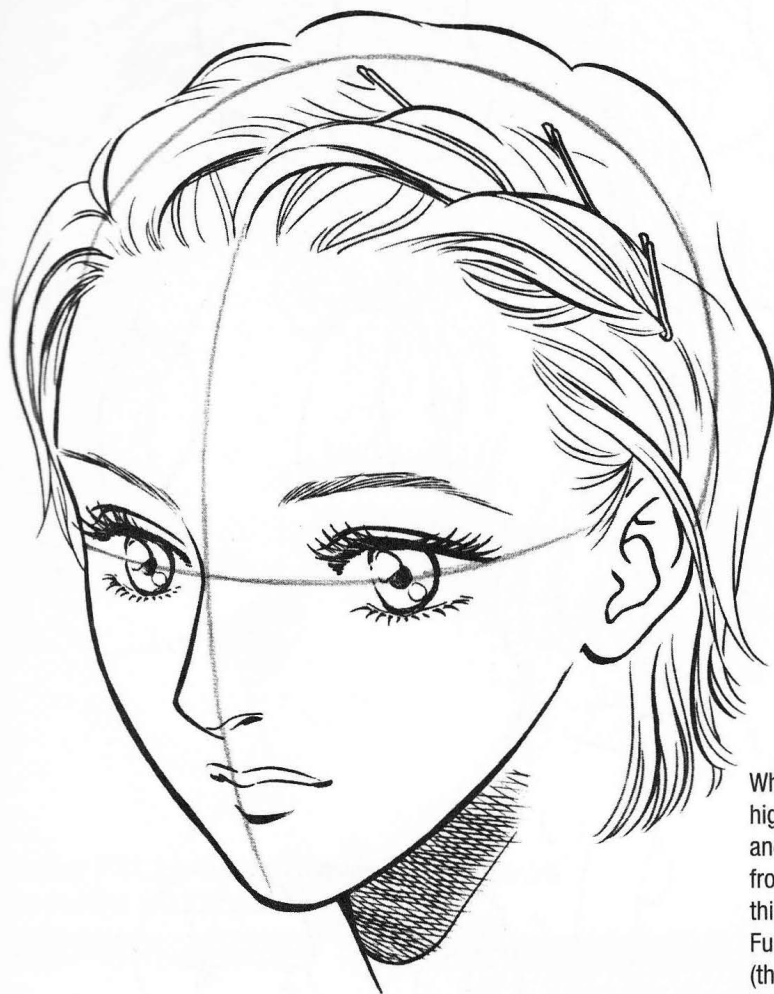
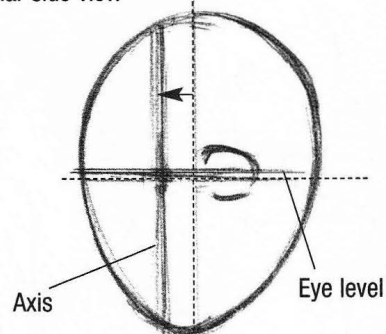
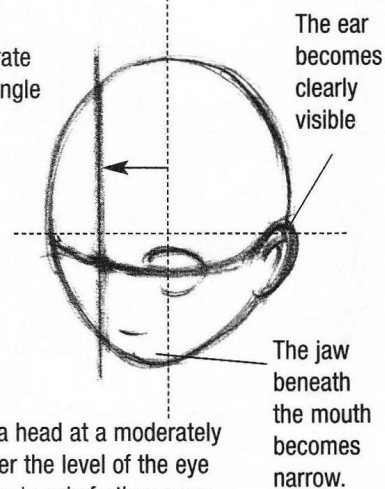
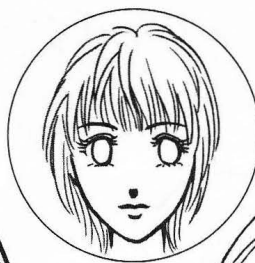
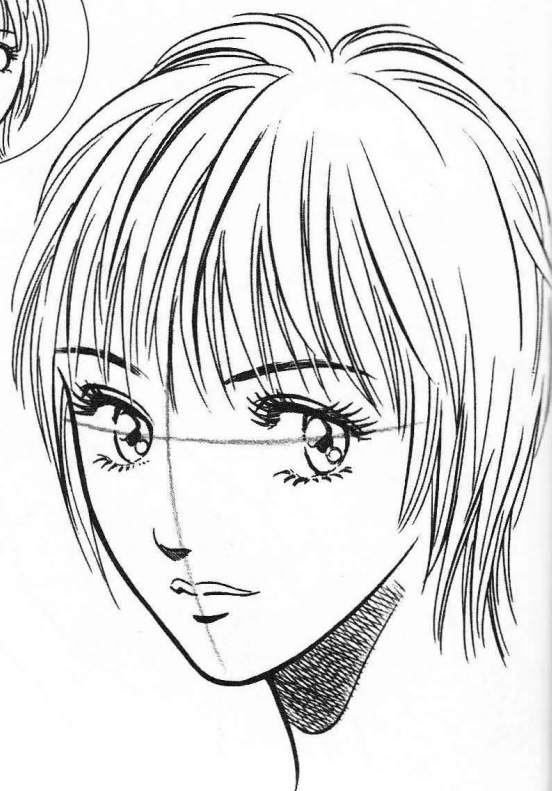
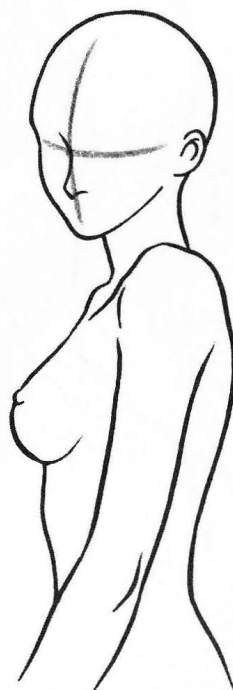
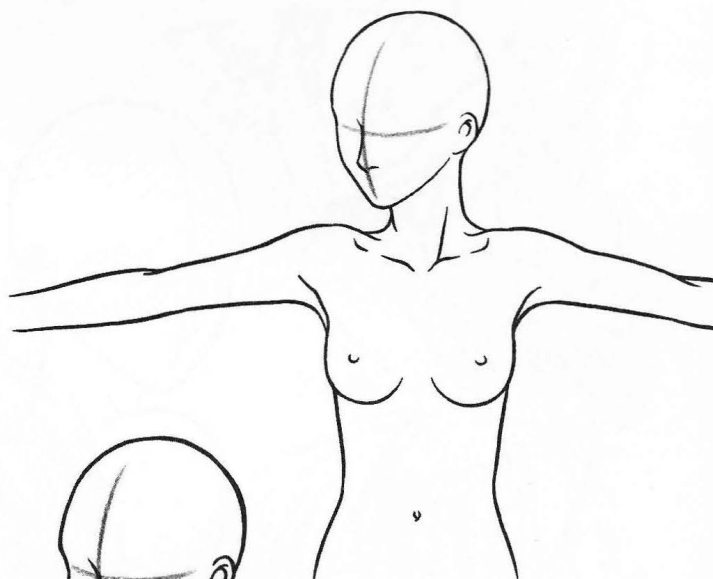
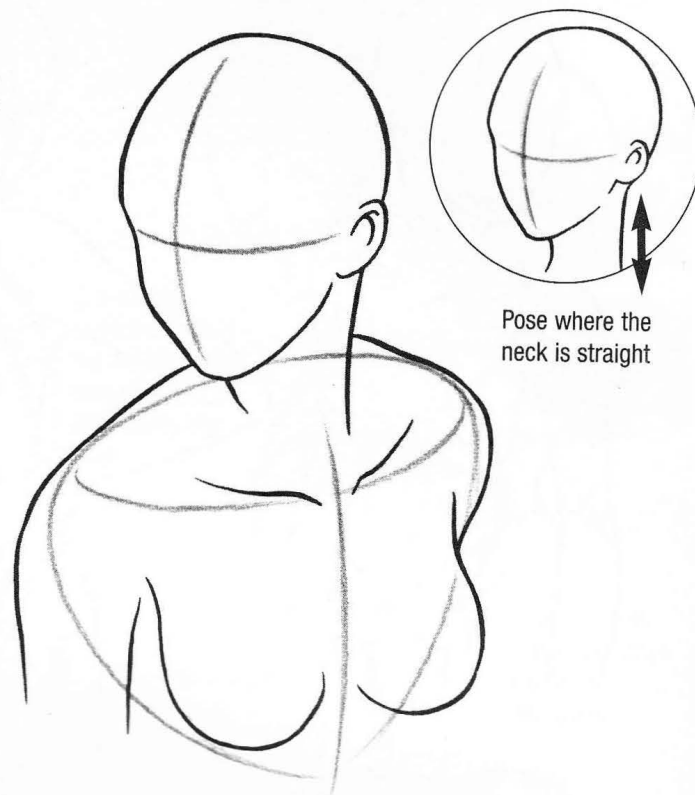
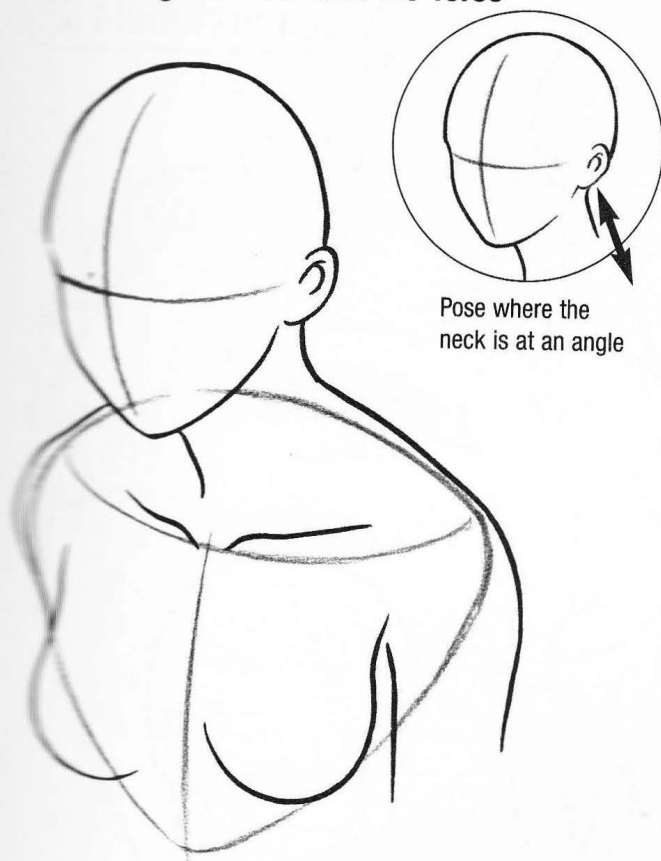
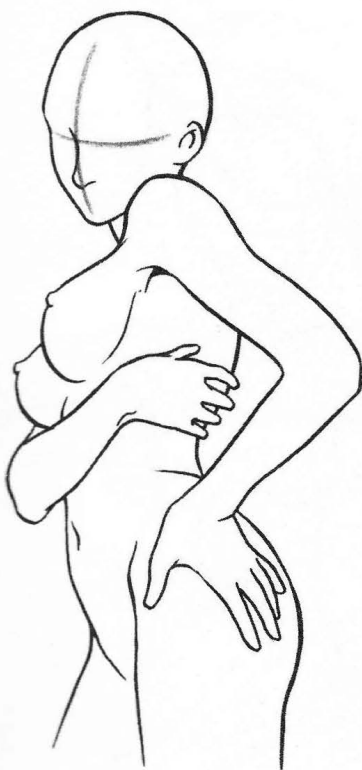
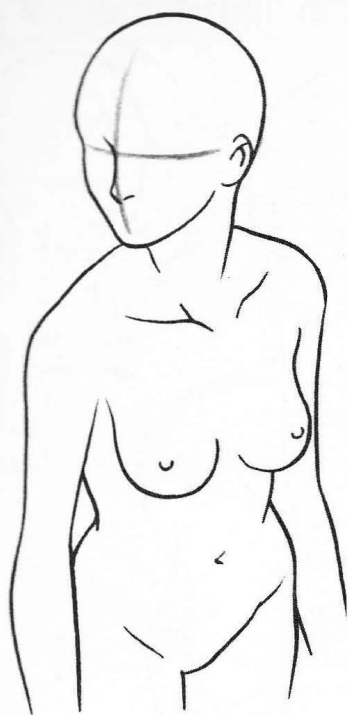
Not good

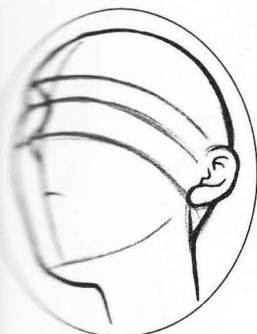
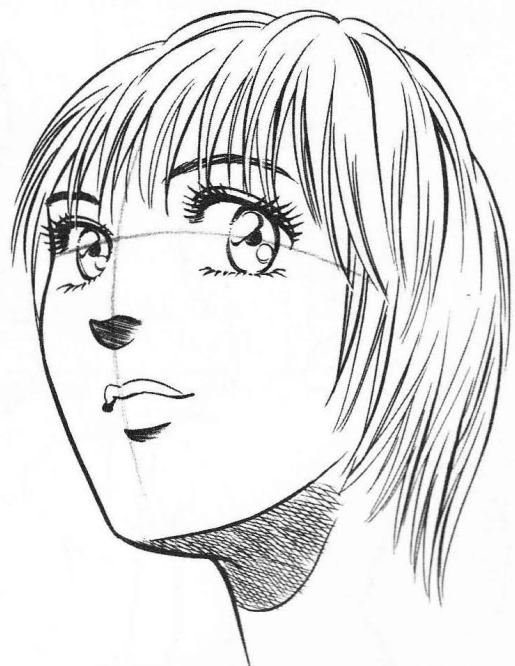
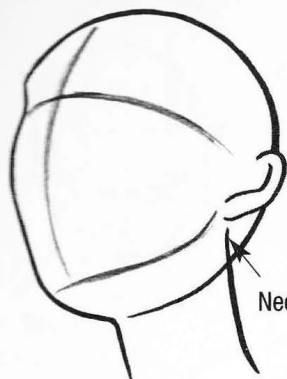
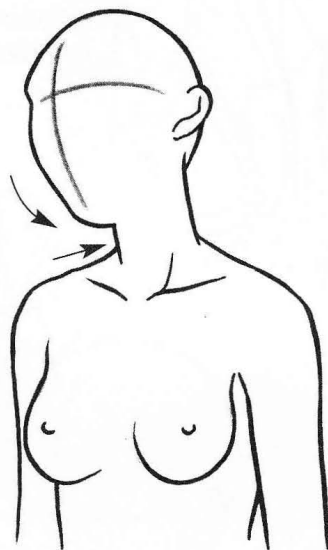
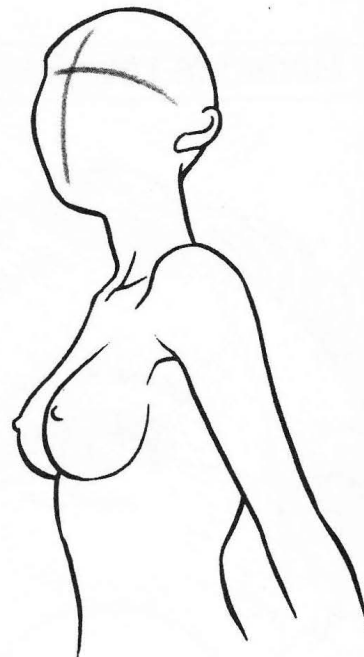
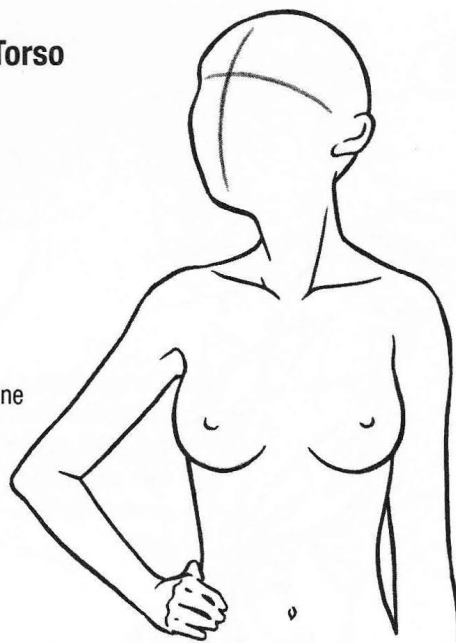
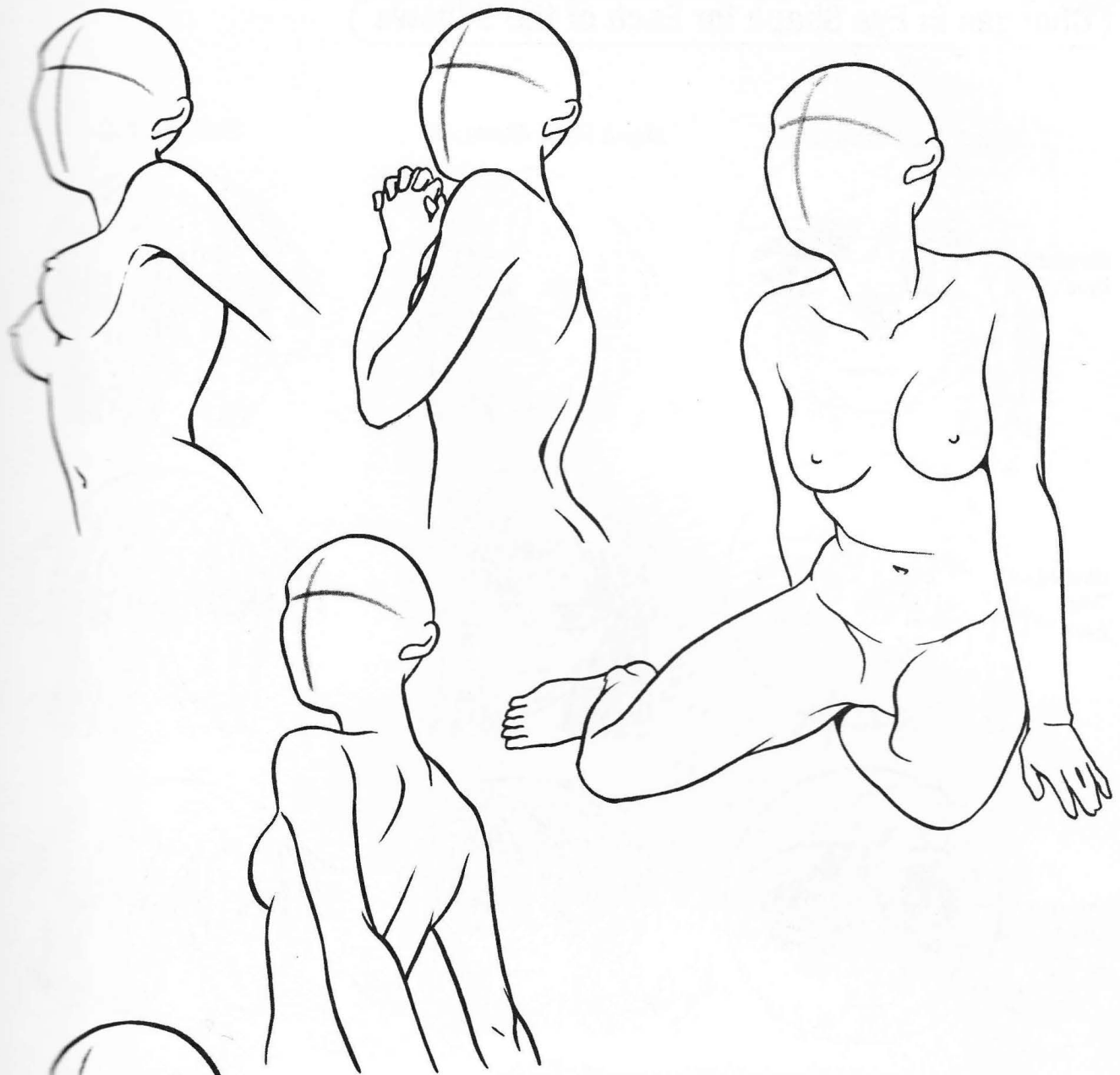
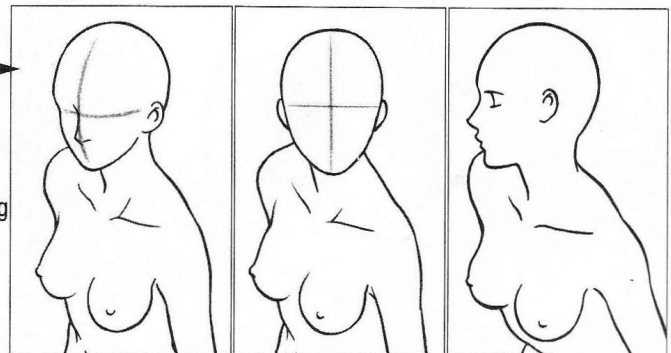
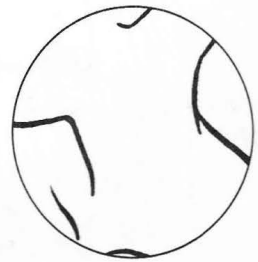
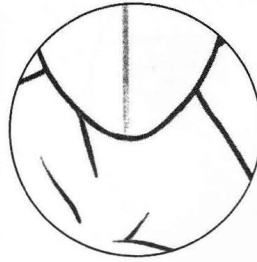
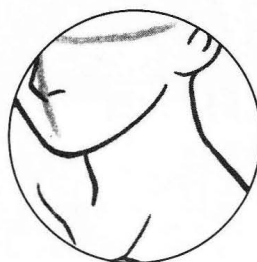
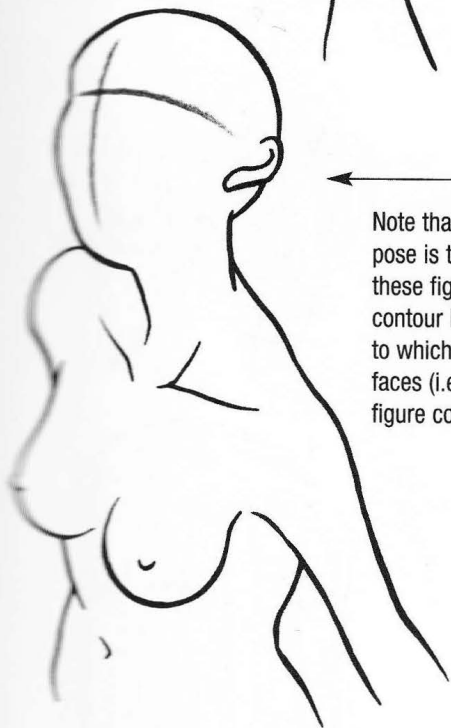
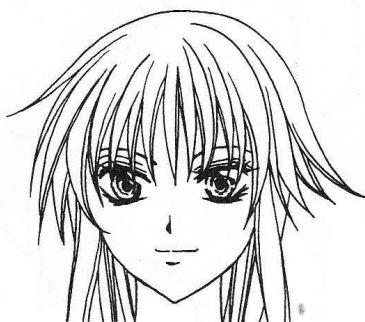
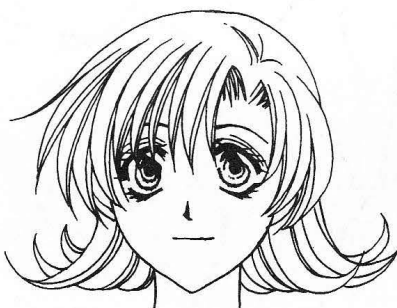
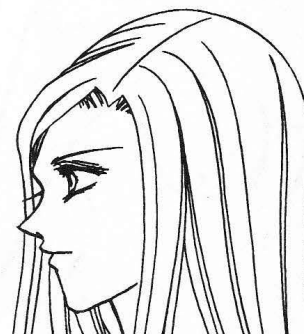
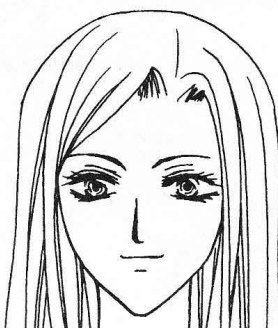
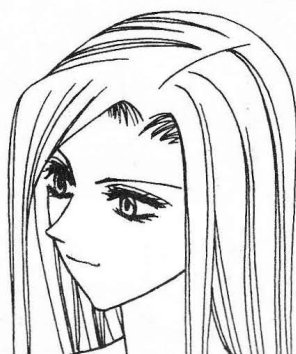
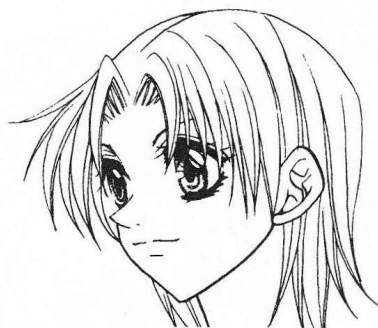
The chin is too jutted.

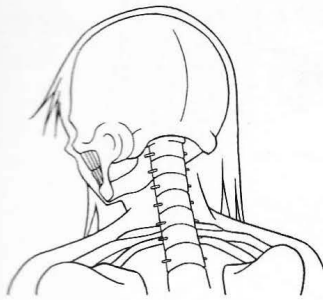
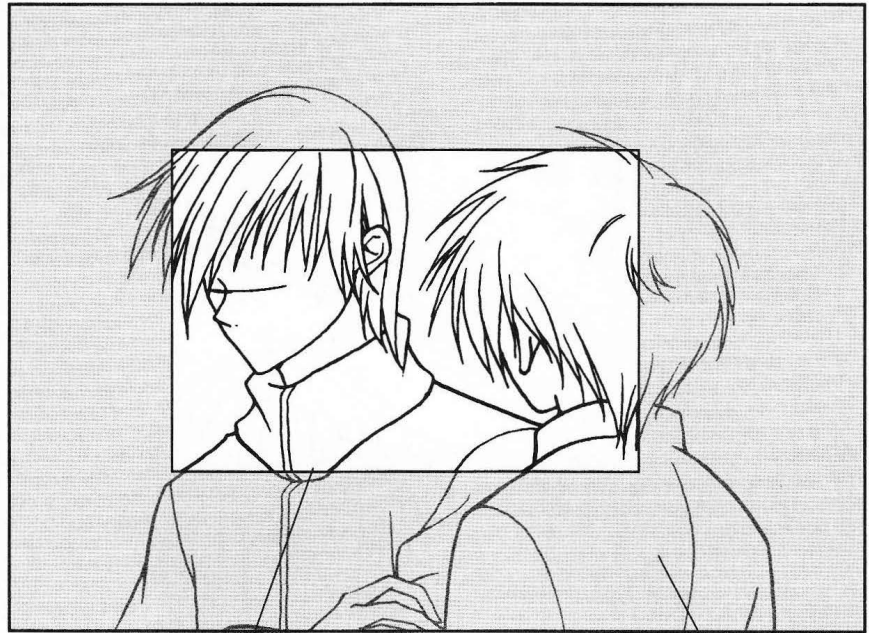
Good

The chin should have a gentle curve.

Take care with the head's width

The head is too stunted.

The head is too wide.

Positioning the Figure with a Side View Head

Figures drawn at a low or high angle are rarely paired with side view heads.

4. Moderate High Angle

When drawing a head at a moderately high angle, lower the level of the eye and shift the face's axis further away from the centerline in order to distinguish this angle from a regular side view. Furthermore, the top half of the head (the hair) should occupy a larger portion of the whole.

Connecting the Neck and the Torso

Faces drawn at moderately high angles are great for poses where the back faces the viewer.

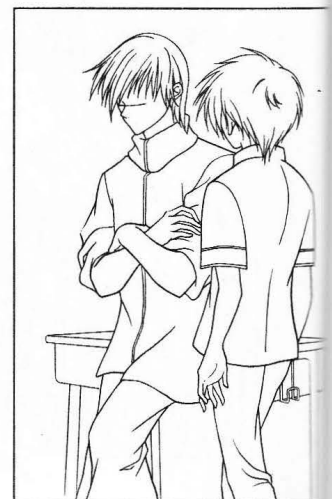
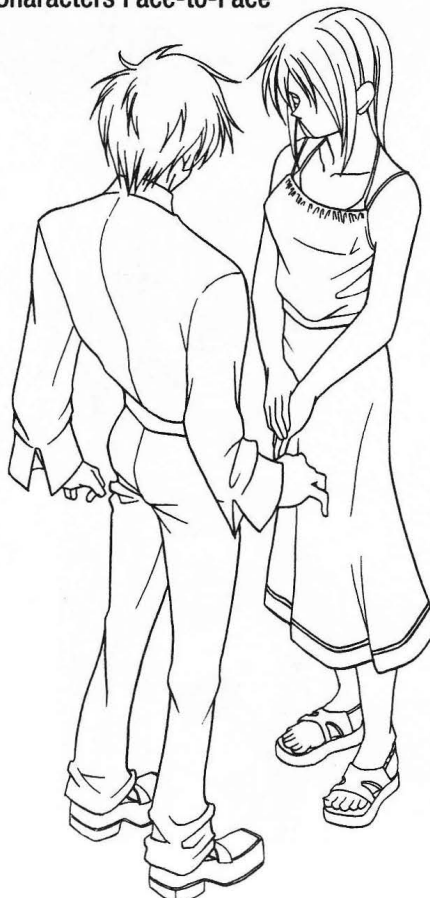
5. Moderate Low Angle

Connecting the Neck and the Torso

Retaining the head in an "upward looking" position, but tilting the neck affects the length of the neck's silhouette line.

Comparison of Neck Contour Lines
Note that while the figure's pose is the same for all of these figures, the neck's contour lines change according to which direction the head faces (i.e. how the neck and figure connects changes).
Moderate High Angle
Front View
Side View

Changes in Eye Shape for Each of the 5 Views

3/4 View	Moderate High Angle	Moderate Low Angle

Back of the Head

Depictions of characters from behind are essential in *manga*. If you are able to draw characters' heads from behind, the possibilities for dialogue scenes will expand dramatically.

Skeletal drawing of the back of the head

If you can draw this area successfully, you can create a dialogue scene.

Target area to include in a panel, trimmed as needed

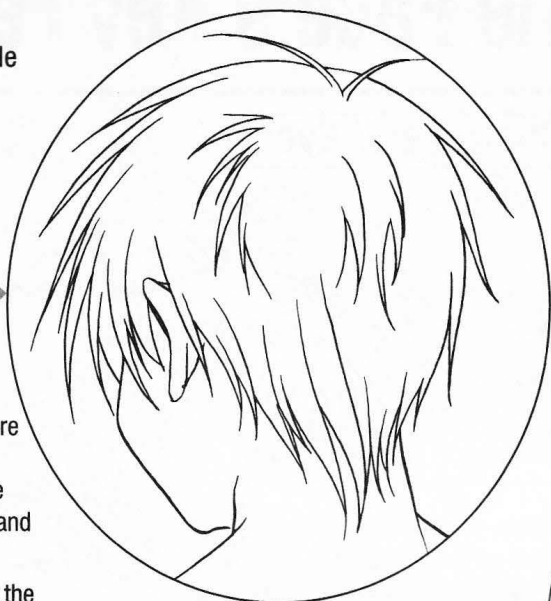
Sample Close-ups

Given the variety in panel shapes and margin sizes, the possibilities compositions are endless.

Assorted Scenes of Characters Face-to-Face

Key Features in Drawing the Back of the Head: The Ear and Hair Flow

When the Ear Is Visible

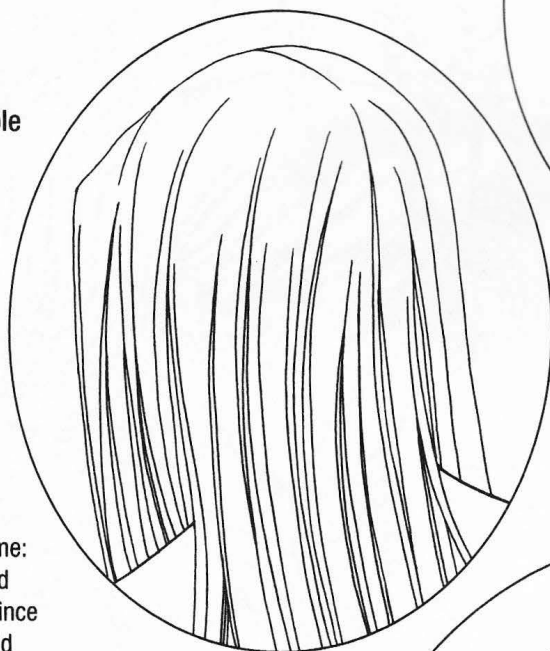
Front View (Ref. Fig.)

When the ear and chin are visible:
- There is less hair in the bangs and sideburns, and the hair is short.
- Draw the head so that the shape of the back is clearly discernible.

Front View (Ref. Fig.)

When the bangs have plenty of volume: Show the bangs clearly fluffing outward. Ensure that you do not give the back of the head too much hair.

When the Ear Is Not Visible

Front View (Ref. Fig.)

When the hair has little volume:
- The ears are not visible, and although the hair is long, since it has little volume, it should hang closely to the head.
- The head should have a round slope from the top of the head to the back.

Front View (Ref. Fig.)

With voluminous hair:
- Use the hair's silhouette lines and flow to suggest clearly that it is in fact the back of the head.

The Eyes are the Face's Key Feature.

Maintaining Variety in the Characters' Eyes

These 3 beauties all have completely different eyes. Design the eyes so that the particular character can be recognized even in a close-up of just the eyes.

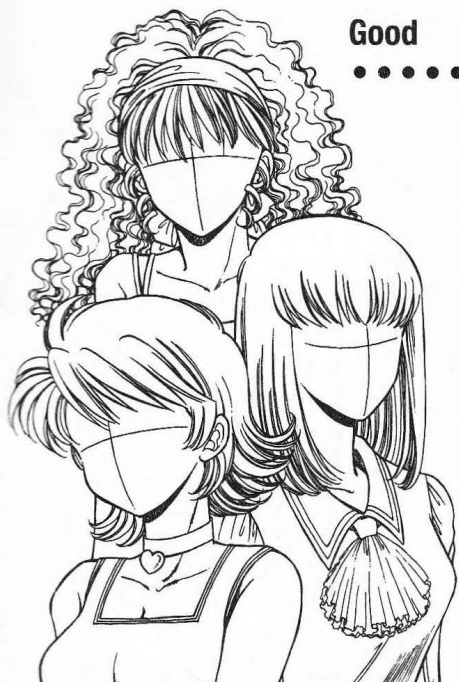
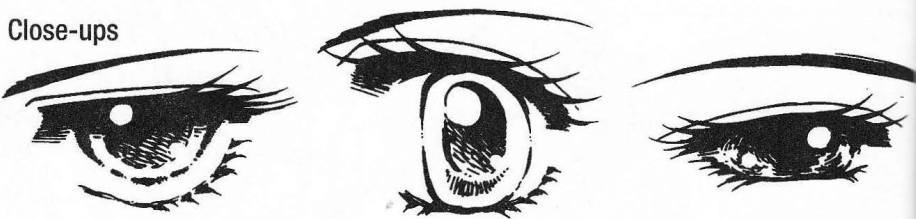
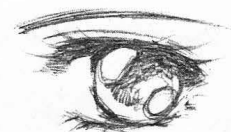



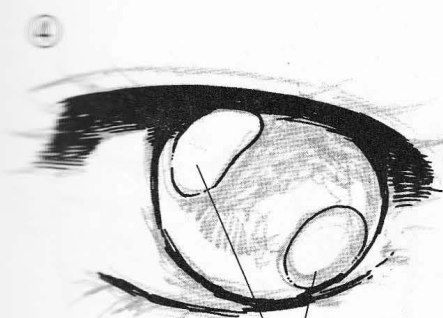
Figure showing variety in the hairstyle, face shapes, and clothes

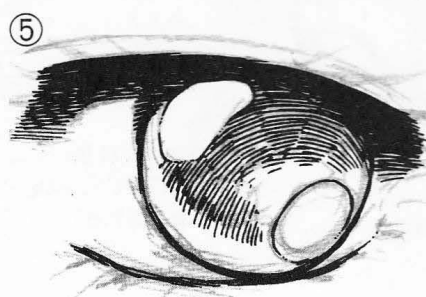
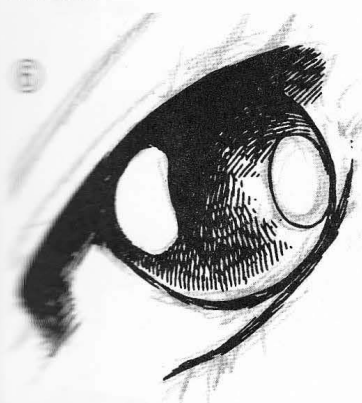
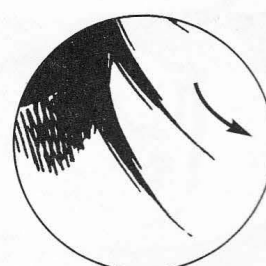
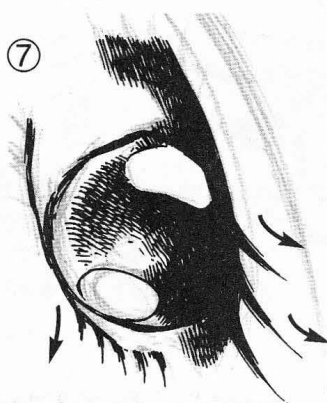
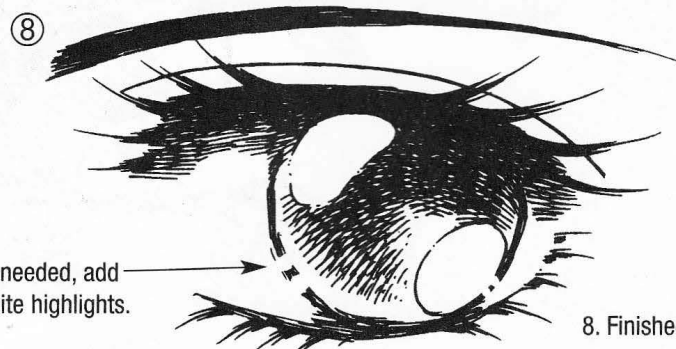
The eyes constitute a major stylistic point. Give each character a distinctive eye shape.

In this figure, all 3 have been given the same eyes, causing each character to lose her individuality and making it difficult to recognize the characters as distinct. This is a common pitfall for beginning artists.

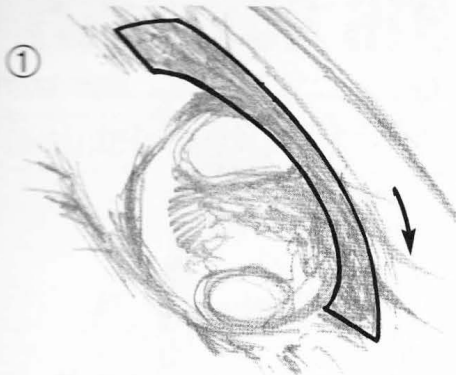
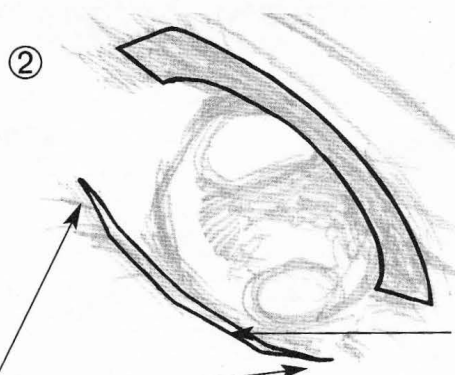
Inking Process

• Hatching: Process for Rendering Eyes Using Primarily Hatching

1. Start with the upper eyelid. Draw gentle curves while rotating the paper in the direction easiest to draw.

2. Draw the upper eyelid. Build up strokes, keeping them at a comfortable, not overly long length.

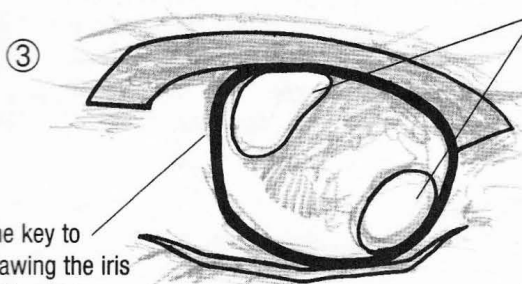
3. Draw the lower eyelid. Since you are using hatching to render the eye, make sure that the fine contour of the lower eyelid does not evolve into a single (solid) line. Use fine, connecting strokes.

4. Draw the outlines of the iris and the light reflections. Take care to avoid allowing the iris outline from becoming a solid line.

Since these are light reflections, use as fine a solid line as possible.

5. For the hatching inside the iris, use curved lines, maintaining an awareness of the iris's curved surface.

6. Use hatching to finish off the iris and pupil. Build up light and shadow, rotating the paper in the direction easiest to draw.

7. To finish the eyelashes, the key is to draw shorter lines clustered around a long, central line. Take care to use beautiful, tapered lines.

8. Finished!

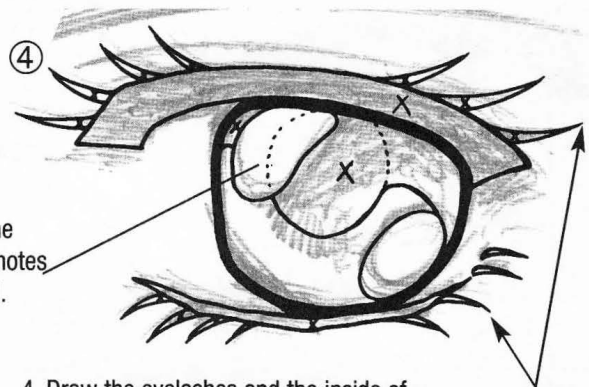
• Using Contour Lines: Process for Rendering Eyes Using Primarily Contour Lines

1. Draw the contour of the upper eyelid. (The paper often must be rotated to the direction easiest to draw.)

Draw the contour so that both ends come to distinct points

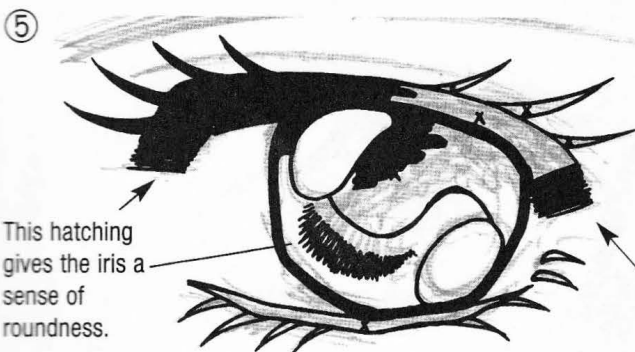
2. Draw the contour of the lower eyelid.

Take care to prevent the contour from becoming overly thick. (If the drawing is small, then you may simply use a solid line.)

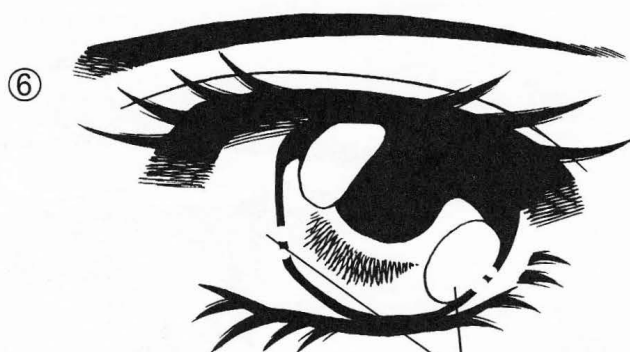
Use ultra fine lines for light reflection outlines.

The key to drawing the iris outline is to use a uniform, heavy line.

3. Draw the iris, pupil, and light reflections.

The inside of the dotted lines denotes the actual pupil.

4. Draw the eyelashes and the inside of the iris. X indicates which areas are to be filled with solid black.

Ensure that eac
eyelash ends in
a clear point.

This hatching gives the iris a sense of roundness.

Add hatching at both corners of the eye. This creates the illusion that the upper and lower eyelids are connected.

5. Spotting Blacks and Hatching

6. Finished!

White highlights

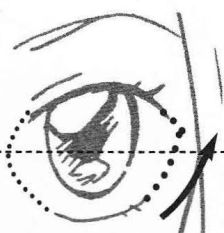
If the eyelashes are rendered solely in solid black and end u
with a rough, crude feel, add fine, individual lines separate
from the main lashes.

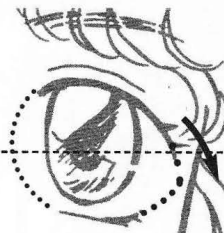
Distinguishing Different Eye Types

The following pages discuss 5 common eye types: standard eyes, upward tilted eyes, downward tilted eyes, large, round eyes, and almond-shaped eyes.

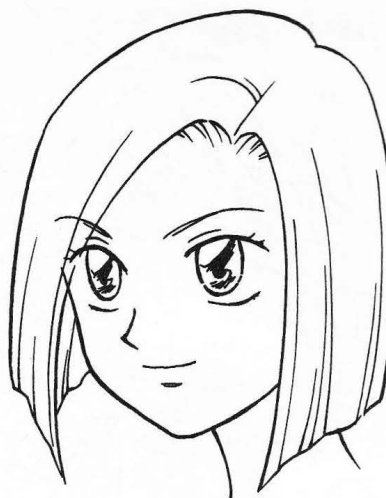
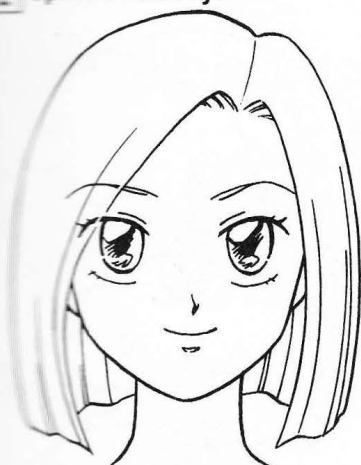
Standard Eyes

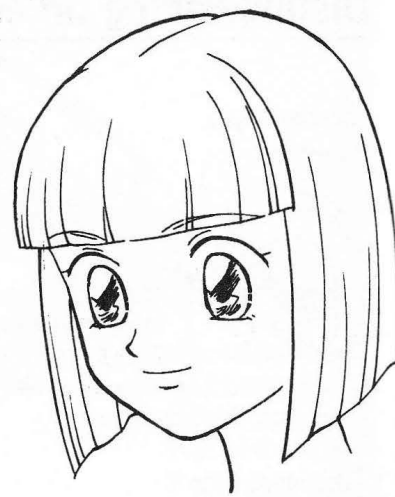
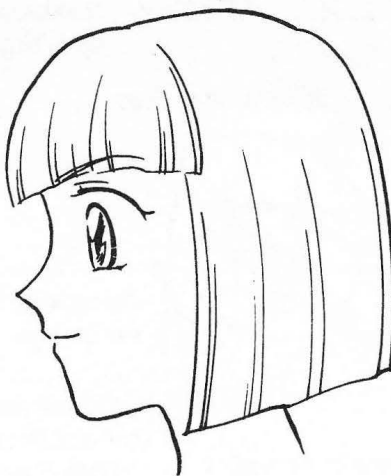
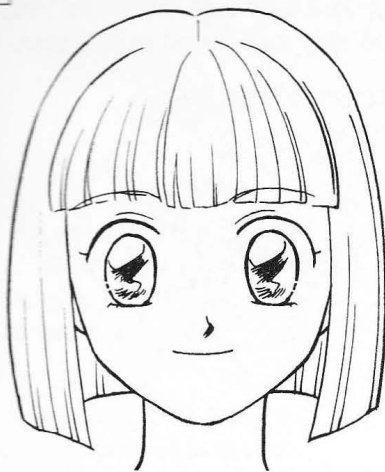
The top and bottom of the eye should be almost even with one another.

Upward Tilted Eyes

The corner of the eye is raised.

Downward Tilted Eyes

The corner of the eye is lowered.

1 Standard Eyes

2 Upward Tilted Eyes

3 Downward Tilted Eyes

4 Large, Round Eyes

Standard eyes　Downward tilted eyes

If you find your large, round eyes resemble standard or downward tilted eyes, use your ingenuity and adjust as follows:

- Omit drawing the lower eyelid,
- Make the irises extra dark, or adjust how you render the eye's interior, etc.

More large, round eyes

5 Almond-shaped Eyes

Upward tilted eyes　Standard eyes

If you find your almond-shaped eyes resemble upward tilted or standard eyes, use your ingenuity and adjust by narrowing the eyes, etc.

More almond-shaped eyes

Distinguishing Ages

Making Children Look Childlike

Older Child with a Mature Face

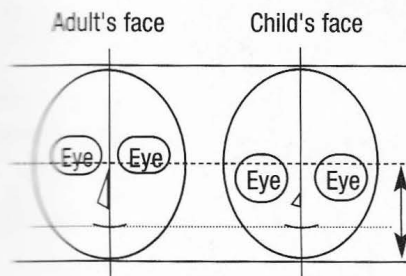
Somewhat Mature Child

This face basically has the same shape contour as that of the mature face, but the features have been altered.

- The eyelashes were omitted.
- The eyes were enlarged.
- The bridge of the nose was reduced.

Child

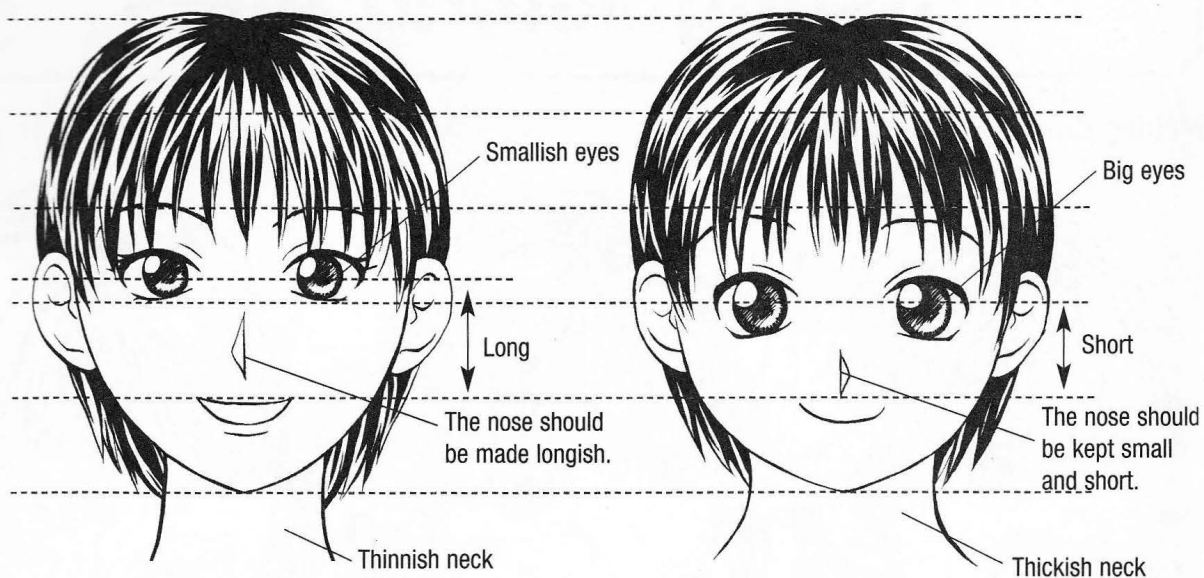
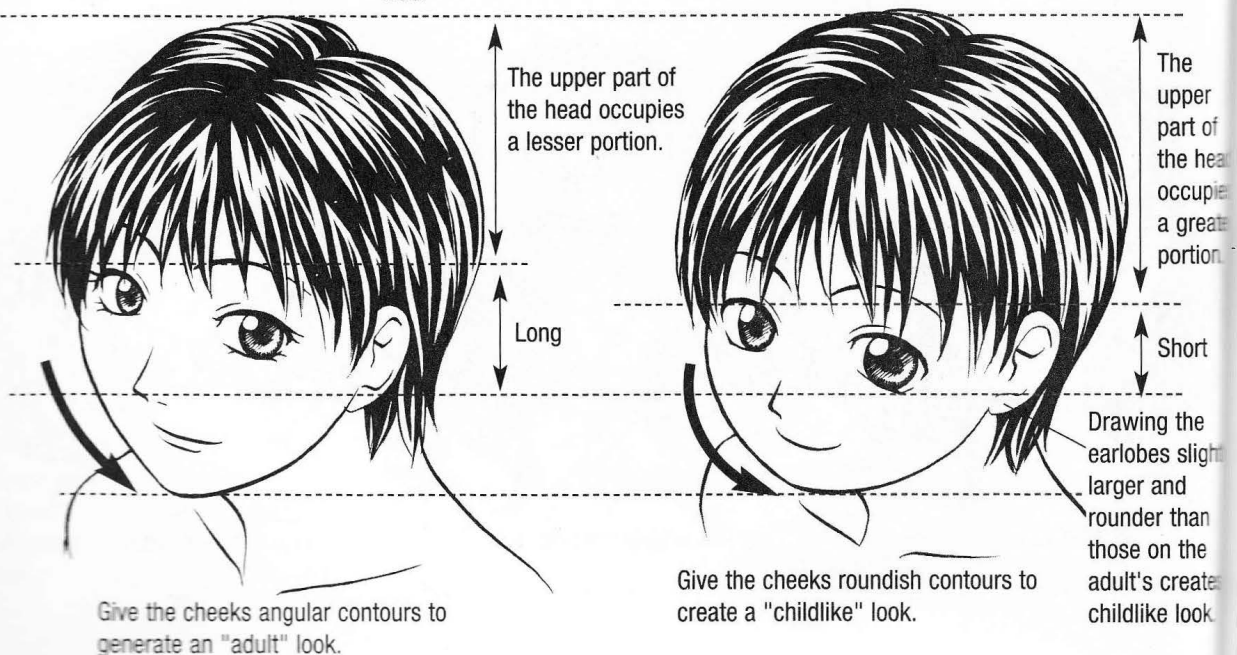
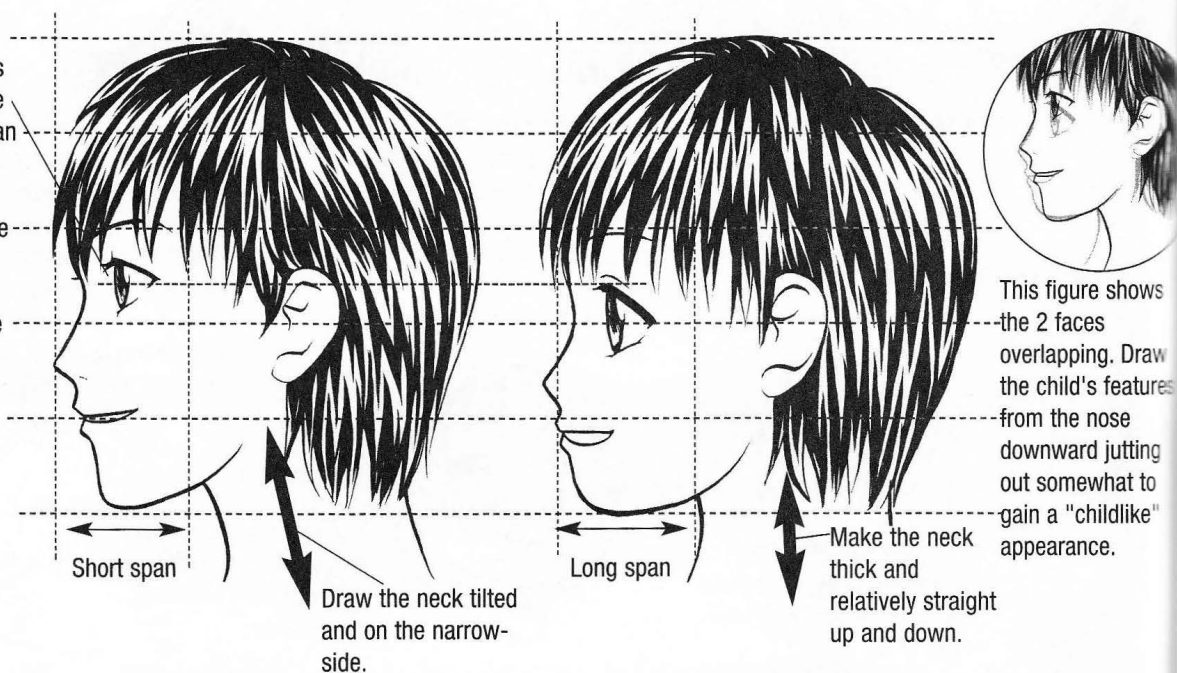
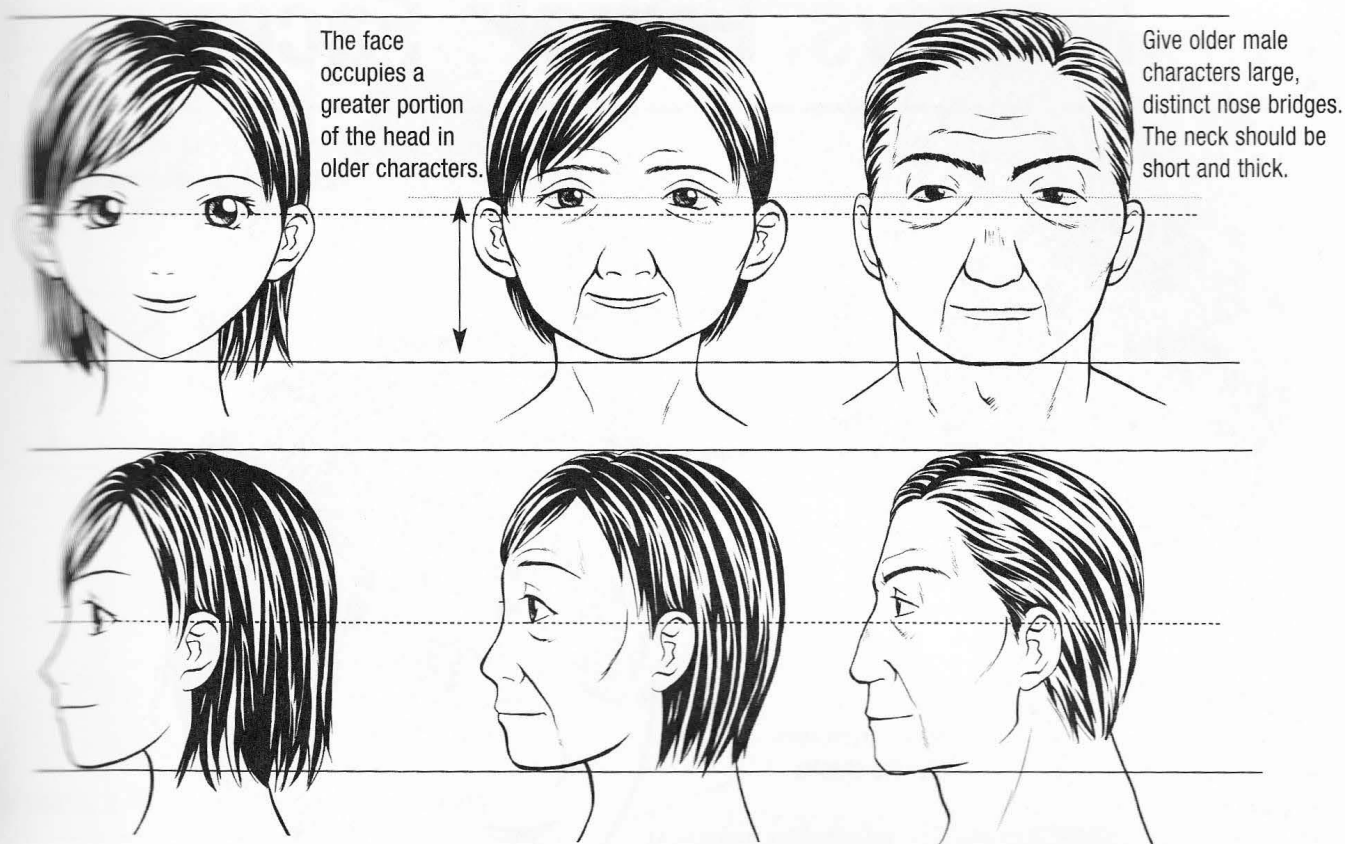
Here, the face's contour is different and the facial features' proportions have been adjusted.

- The cheeks were made fuller.
- The eyes' position was lowered.
- The eyes were spaced farther apart.
- The portion taken up by the upper part of the head was enlarged.

To draw a child's face, concentrate all of the facial features toward the lower half of the face.

Not good

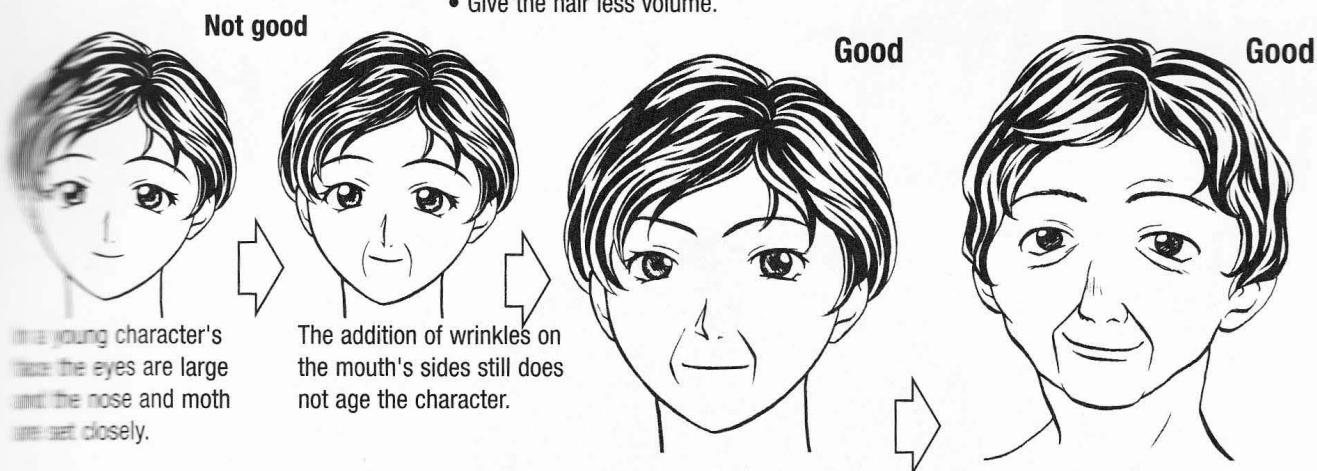
The presence of eyelashes and small eyes tend to detract from a childlike appearance.

Mature face　　Moderately childlike face　　Childlike face

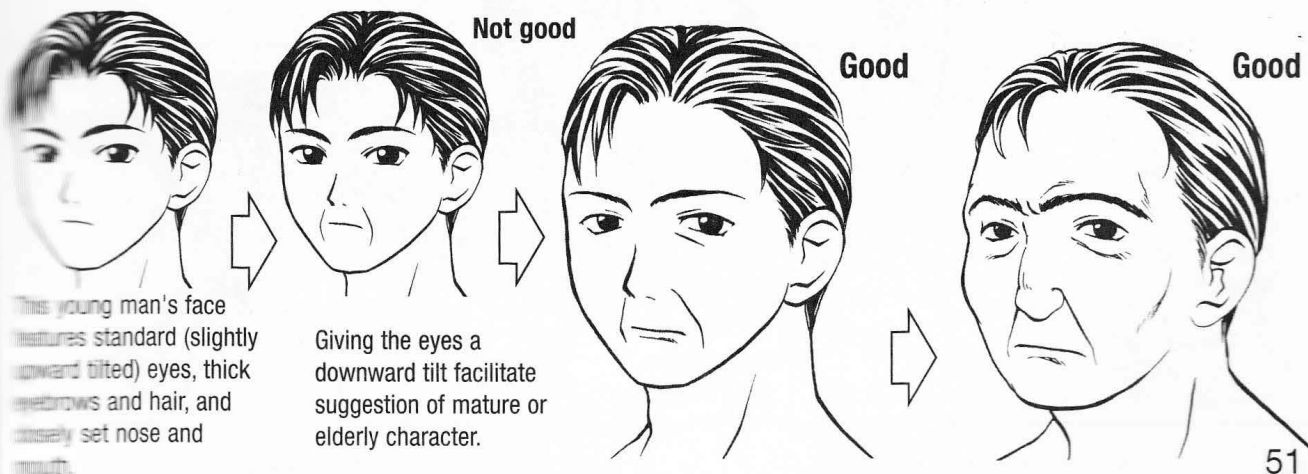
Differences between Adult and Child Faces

Distinguishing Youthful and Elderly Faces

Pointers in Aging Characters

- Reduce the size of the eyes and irises.
- Omit the eyelashes.
- Give the hair less volume.

In a young character's face the eyes are large and the nose and moth are set closely.

The addition of wrinkles on the mouth's sides still does not age the character.

Pitfalls: Wrinkles alone do not make an old person.

This young man's face features standard (slightly upward tilted) eyes, thick eyebrows and hair, and closely set nose and mouth.

Giving the eyes a downward tilt facilitate suggestion of mature or elderly character.

Male vs. Female Faces

Male and female characters share virtually the same eye, nose, mouth, and ear positioning.

Giving a Character That Feminine Touch

Designing a Character That Looks Feminine

- Enlarge the eyes.
- Darken the eyelashes.
- Move the neck contour inward, and draw the neck long and thin.

- Accentuate the eyelashes and lips.
- Use more detail in the hair.

Making a Guy Look Like More a Guy

Designing a Character That Looks Masculine

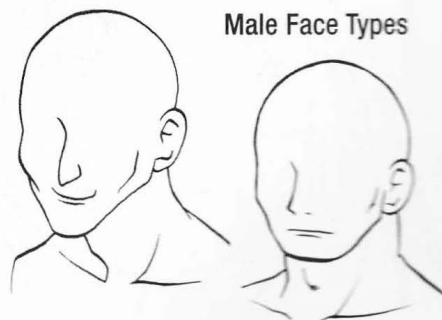
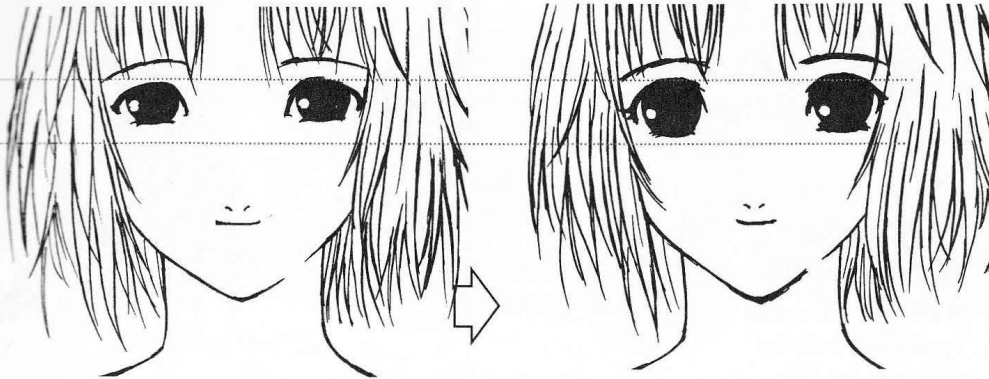
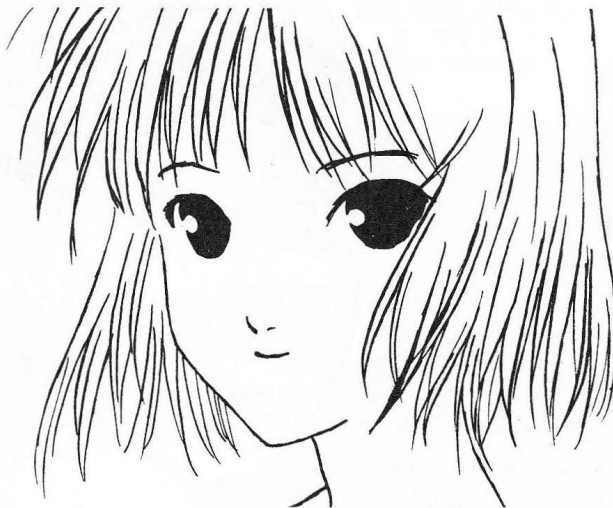
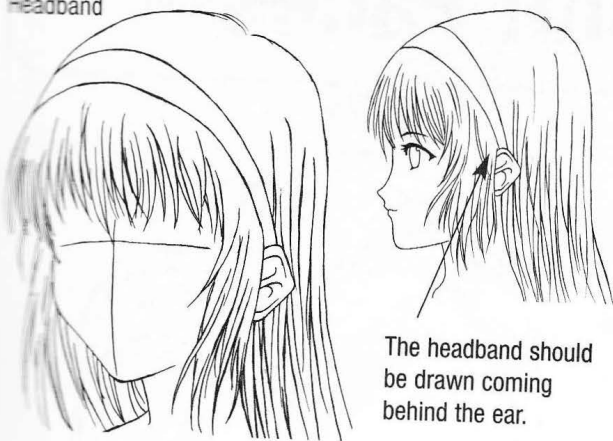
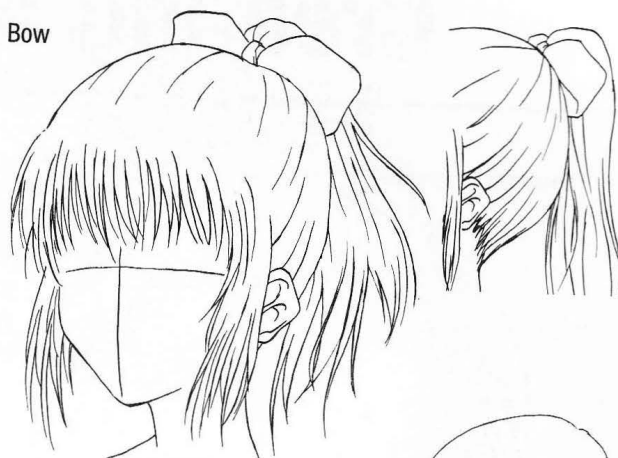
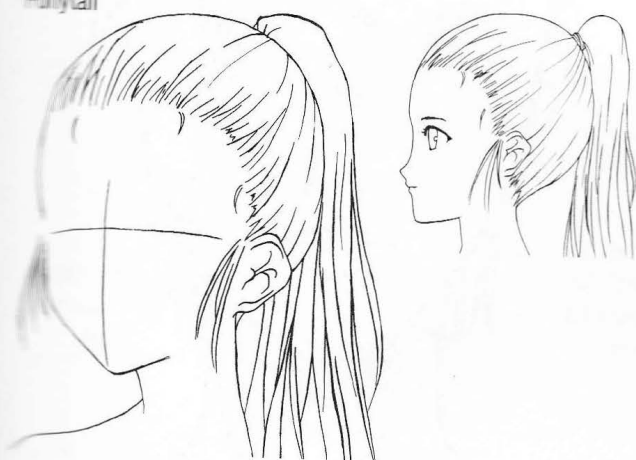
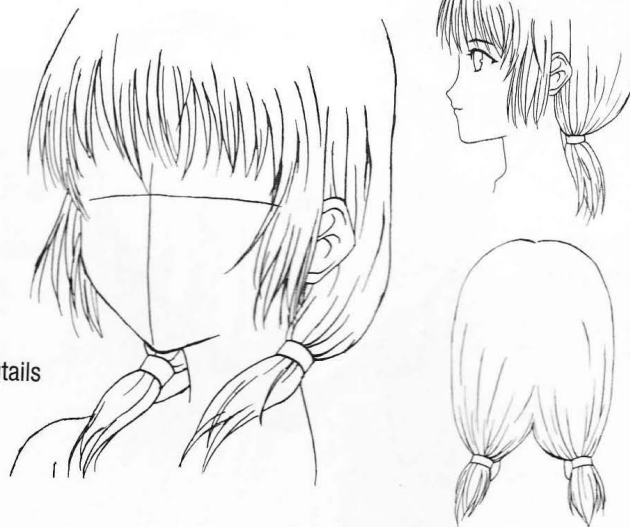
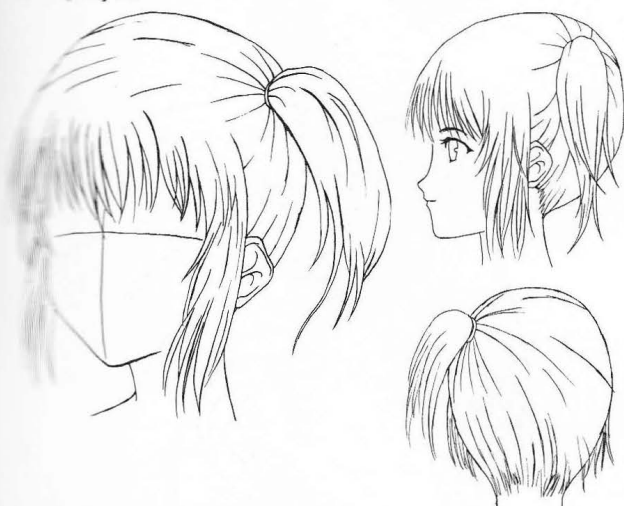
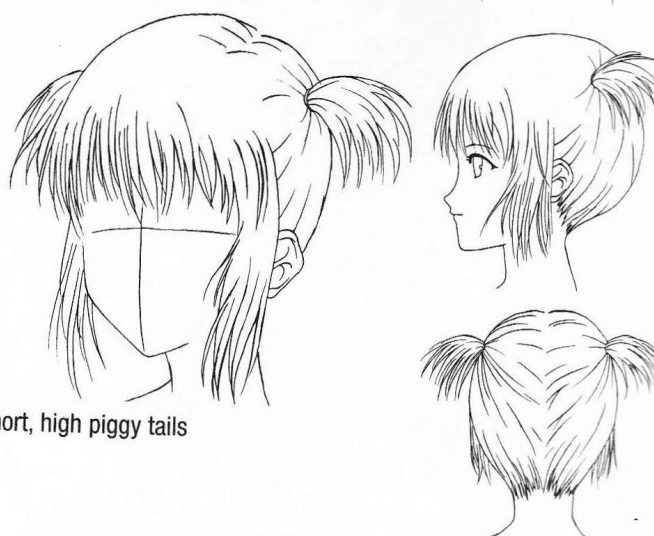
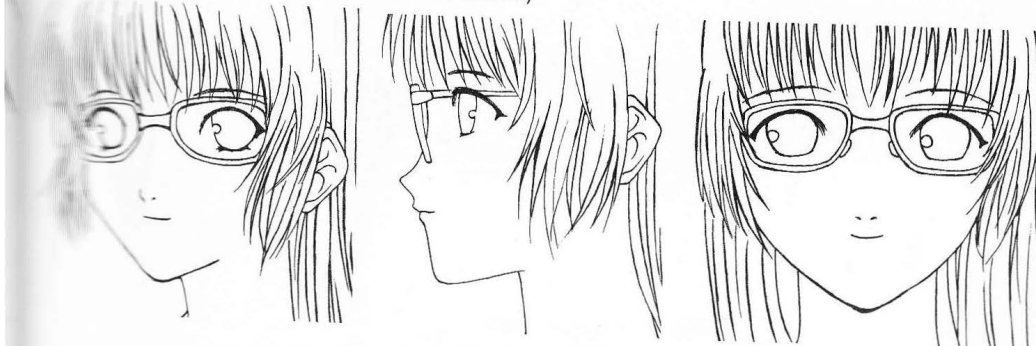
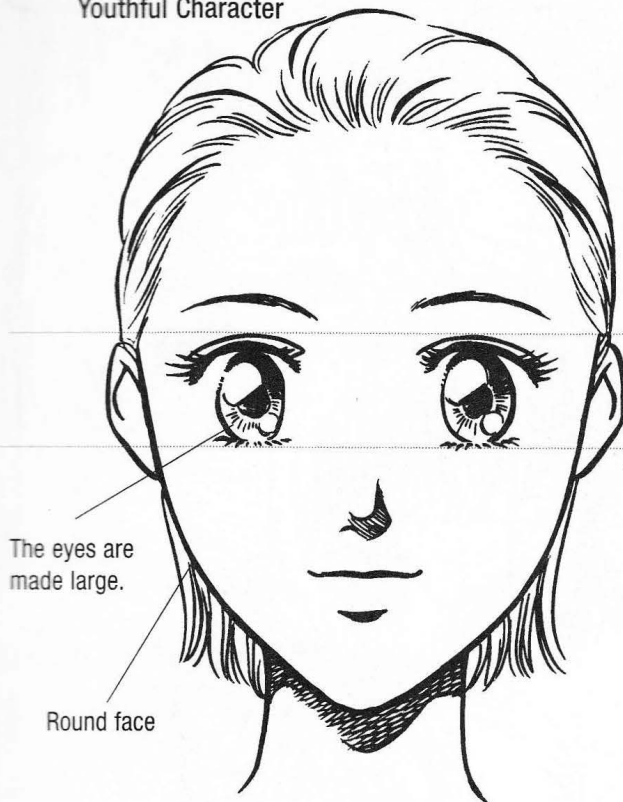
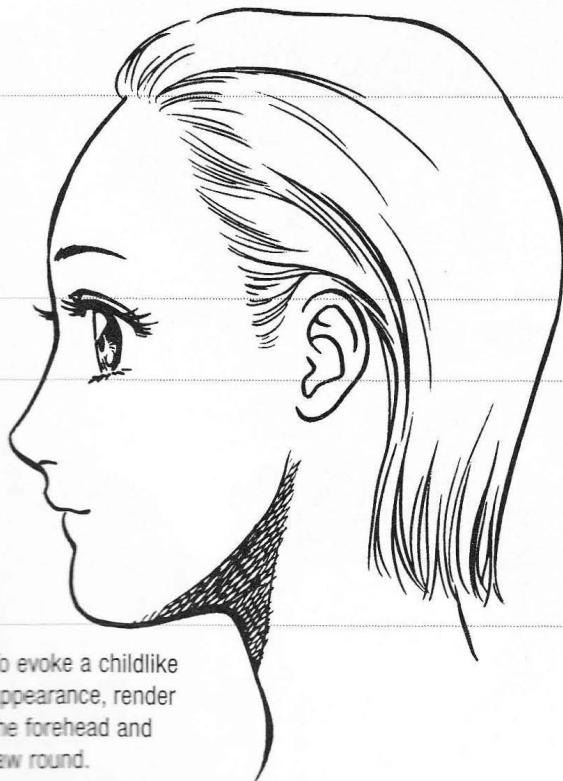
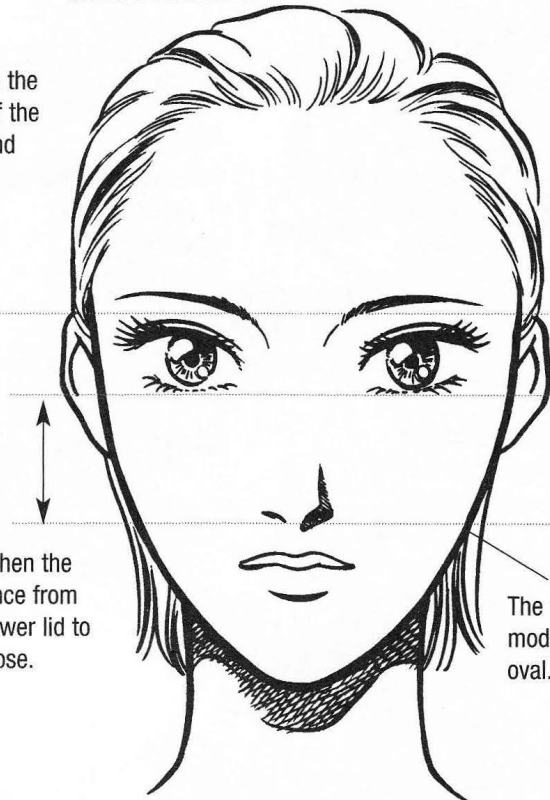
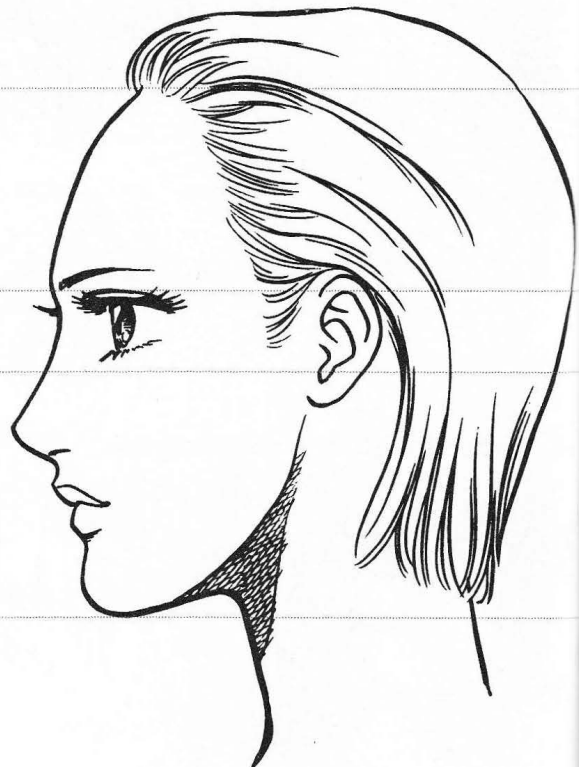
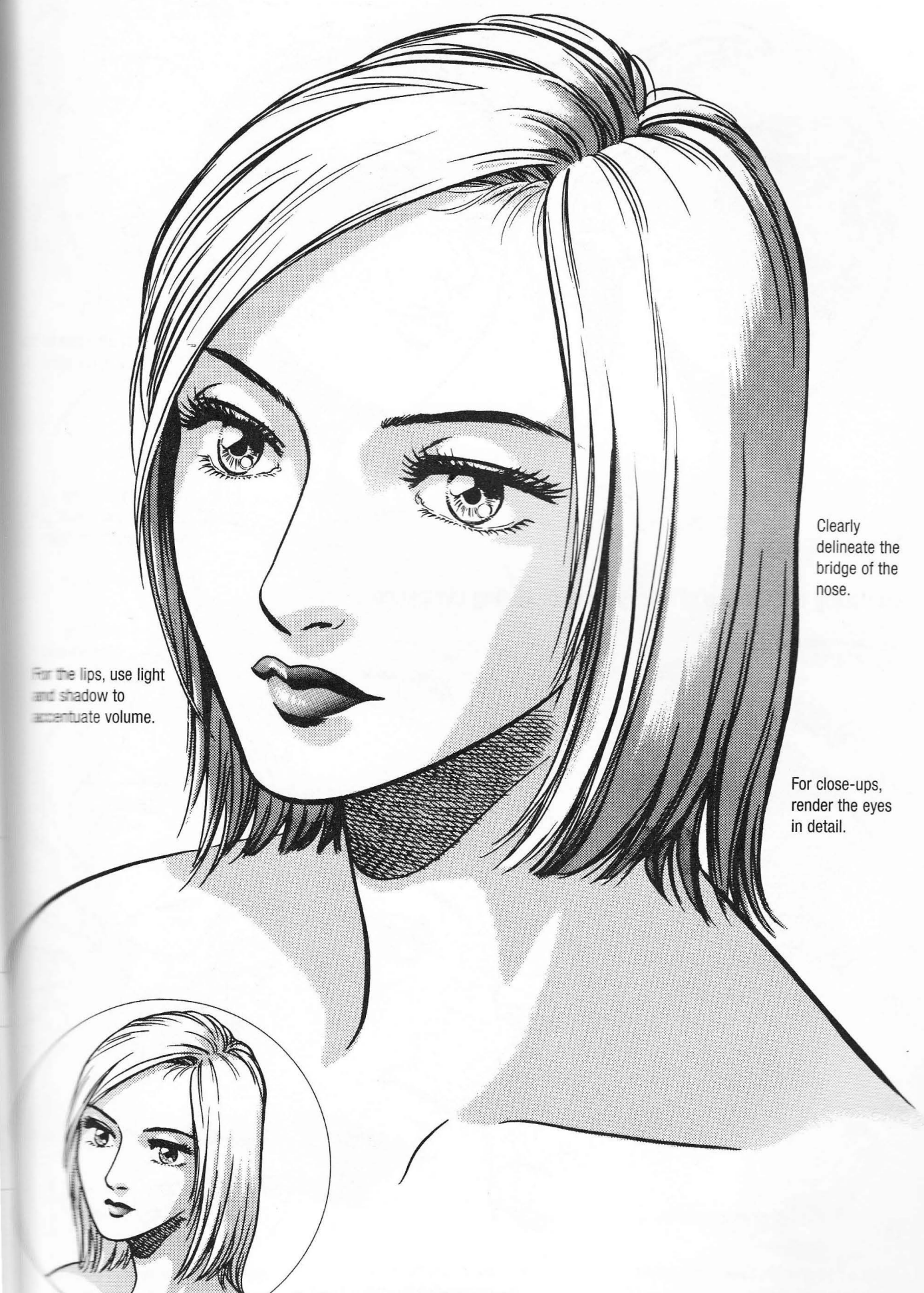
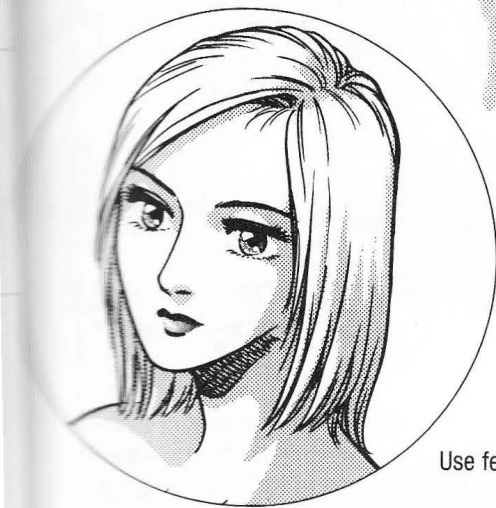
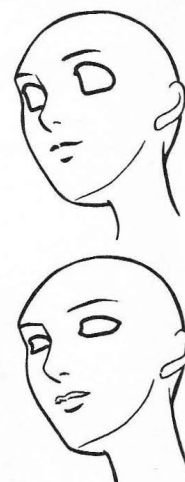
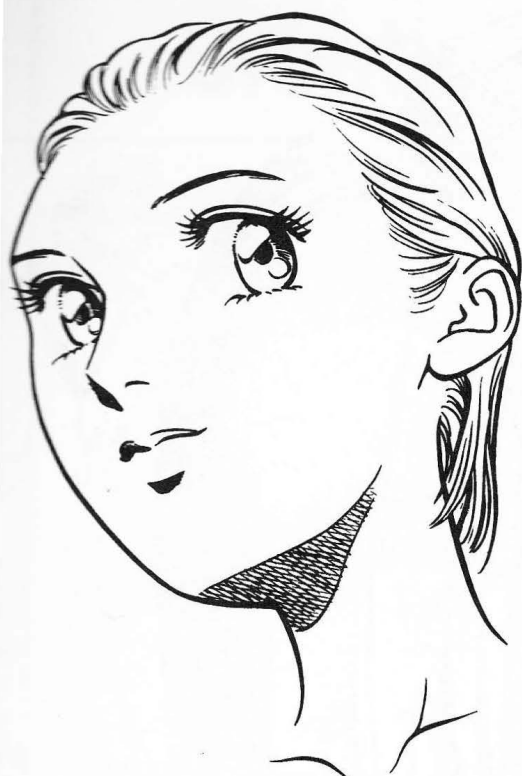
- Reduce the size of the irises.
- Make the neck thicker.

- Use a heavy line for the face's contour and thicken the eyebrows.
- Accentuate the bridge of the nose.

The Face Contour

A female character's facial contour can also be applied to a male character's face.

Male Face Types

Angular, bony facial contours are not usually used with female faces.

Pointers in Drawing Cute Female Characters

Cute Accessories and Hairstyles

Creating Adult Faces

Clearly
delineate the
bridge of the
nose.
For the lips, use light
and shadow to
accentuate volume.
For close-ups,
render the eyes
in detail.
Use fewer lines in small drawings.

Pay attention to the size of the eyes.

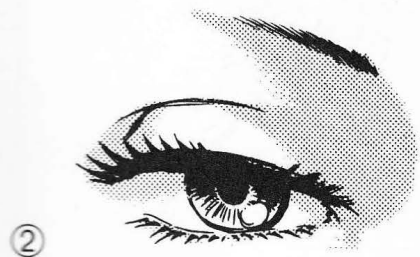
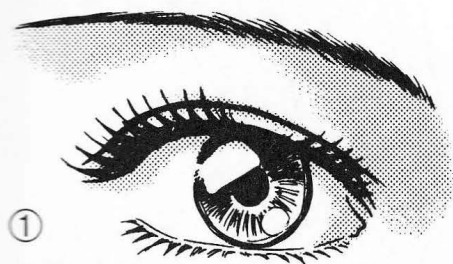
Give the neck more girth that you would for a young character.

Rendering the Closing of the Eye and Depicting Eyelashes

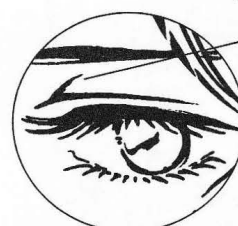
Sidelong glances and half-closed eyes

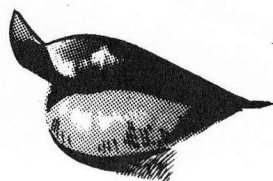
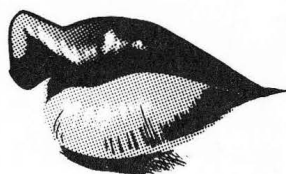
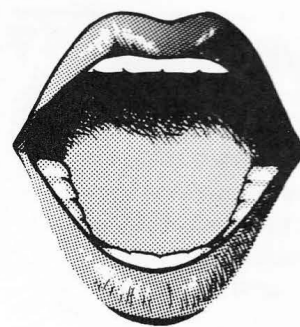
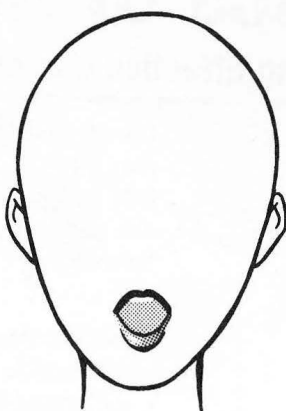
①

②

③

Eyelid contour

At a typical angle, closed eyes follow a downward curve.

At a low angle, the eyes take on an upward curve.

Use the same downward curve for the eyelashes of the upper eyelid that you would for a closed eye.

Close-ups of the Lips

The Basics of the Human Figure

Making Effective Use of Even and Tapered Lines

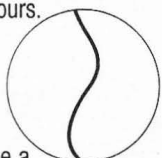
The Male Form

Accentuating the muscular nature will allow you to suggest the hardness of the male body, so use even lines at the beginning of shoulder blade and hip bone contours.

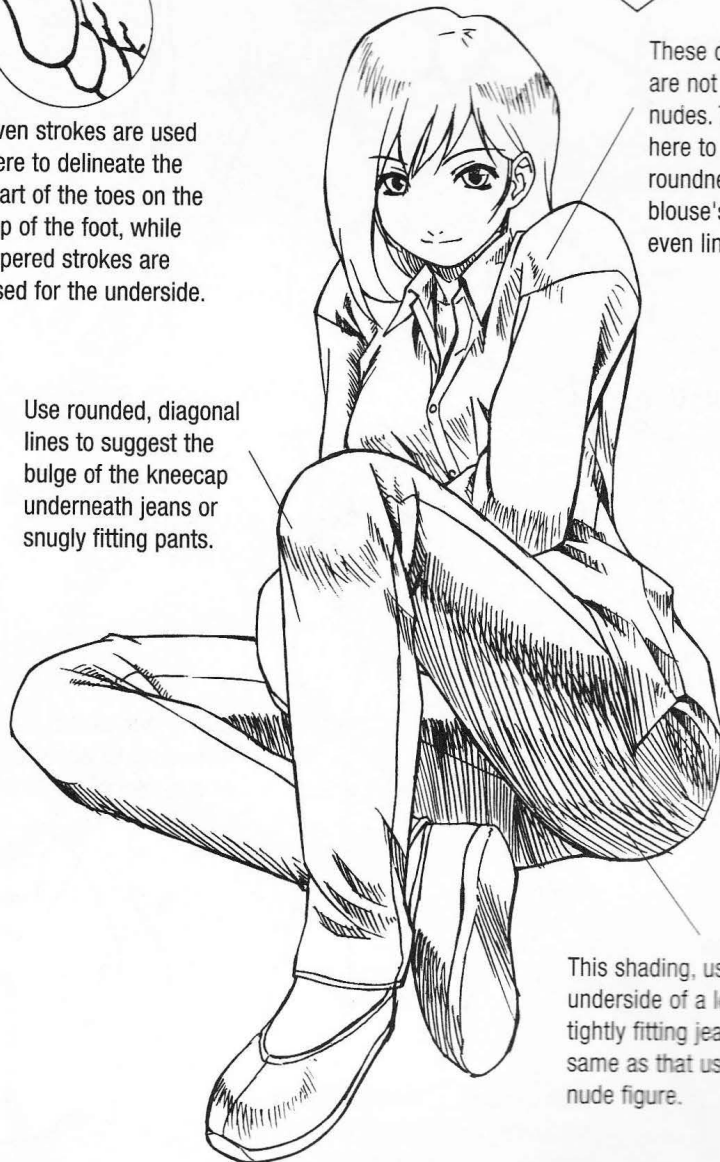
Use a tapered line for the point where the shoulder joins the neck, since it also marks the swell of the muscle.

While the suit jacket is roomy, undulations form owing to protrusions and recesses in the body, such as the shoulder blade, waist, and elbows.

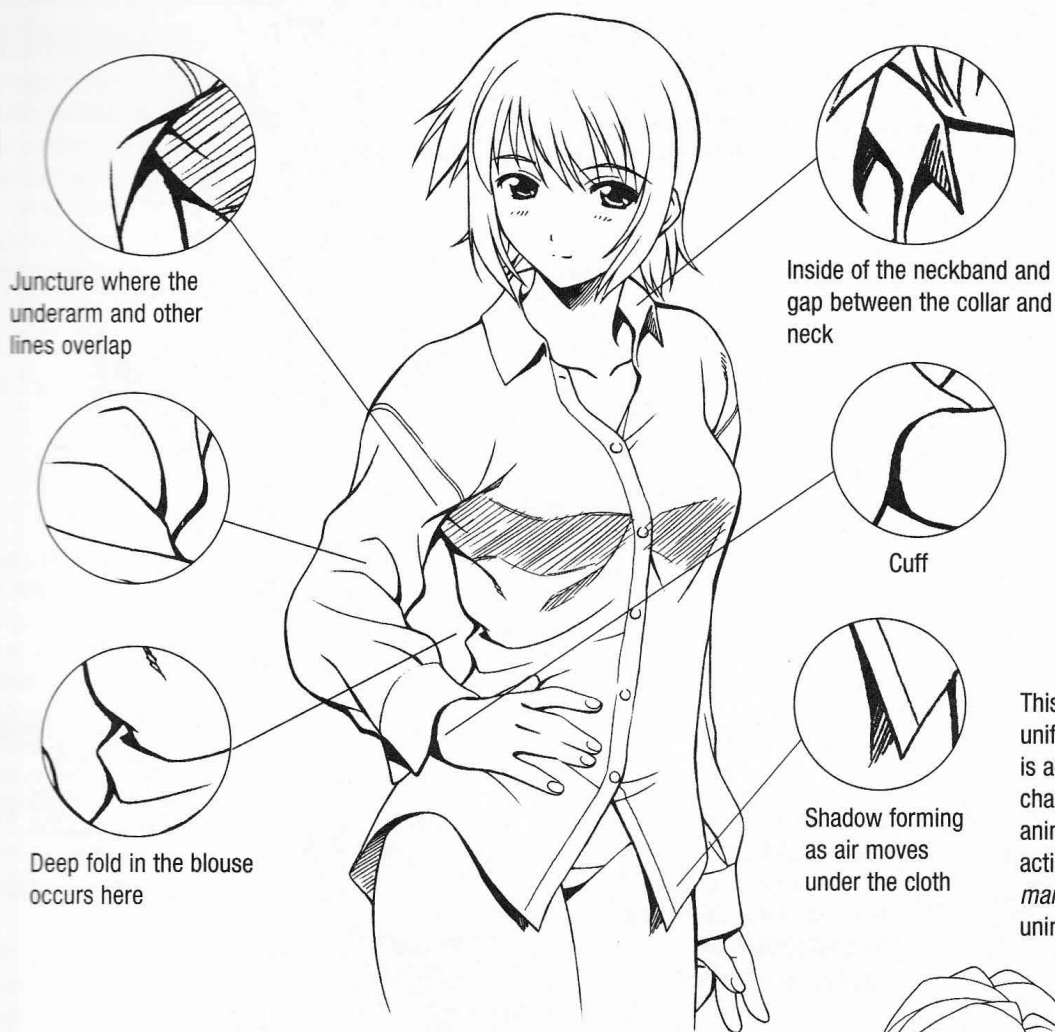
The bony shape of the elbow is discernible. Use both even and tapered lines when drawing a male character in order to achieve a rugged, craggy appearance.

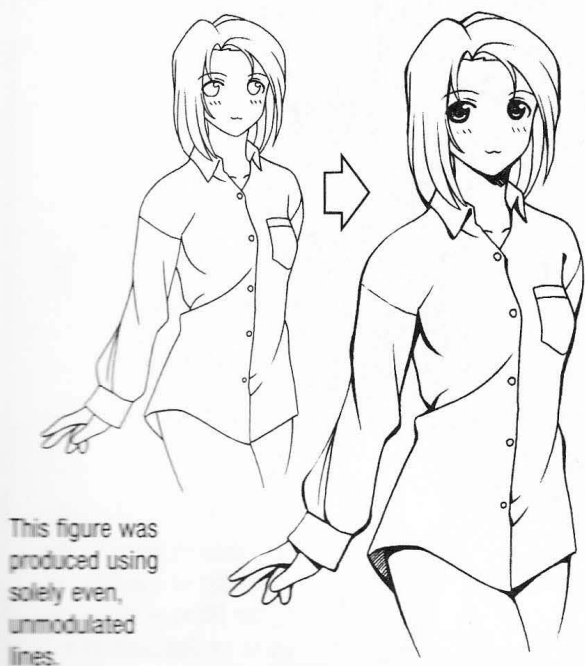
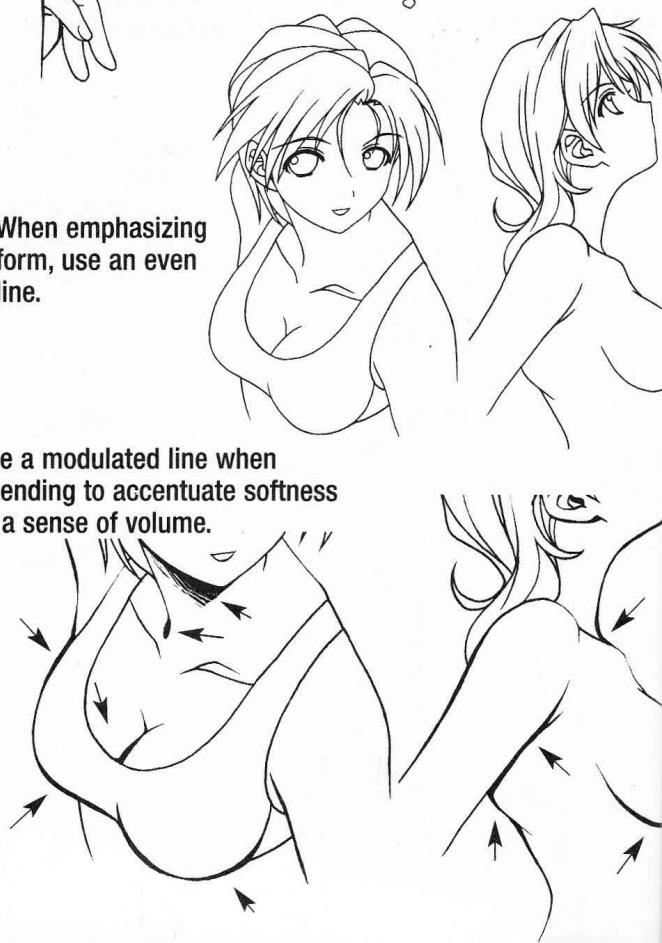
Draw a downward, tapered line cutting ever so slightly inward. This subtle touch will accentuate the figure's muscular look, generating a sense of manliness. In contrast, use smooth, unbroken lines for a female figure's contours.

Here we see a waist-to-hip contour used for a female figure.

Bunching formed by the loose trouser fabric.

Use a tapered line where the swell of the breast begins, since the breast does constitute a natural mound of flesh.
Since these are inward-forming wrinkles, use tapered lines.
Here we see a tapered and even strokes used together to suggest the fold created by the bent leg. Since the folded flesh is concentrated in an inward direction, the even stroke is the main line.
Even strokes are used here to delineate the start of the toes on the top of the foot, while tapered strokes are used for the underside.
These diagonal strokes are not used with nudes. They appear here to suggest the roundness of the blouse's shoulder. Use even lines.
Use rounded, diagonal lines to suggest the bulge of the kneecap underneath jeans or snugly fitting pants.
This shading, used for the underside of a leg clad in tightly fitting jeans, is the same as that used on a nude figure.

Inking the Figure: Using the Different Lines Appropriately

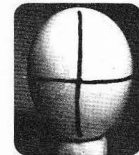
Making the line heavier in strategic locations will generate a sense of volume and presence.

Pointers in Thickening (Darkening) Lines

This figure was drawn using a uniform line thickness. While this is acceptable when designing a character or when producing anime genga (drawings of key action scenes), in the case of *manga*, it makes for an unimpressive product.

Line Modulation

This figure was produced using solely even, unmodulated lines.

Here, portions of lines have been modulated by building them up using a dip or technical pen.

In high and low angles, use heavier lines
for objects close to the picture plane.

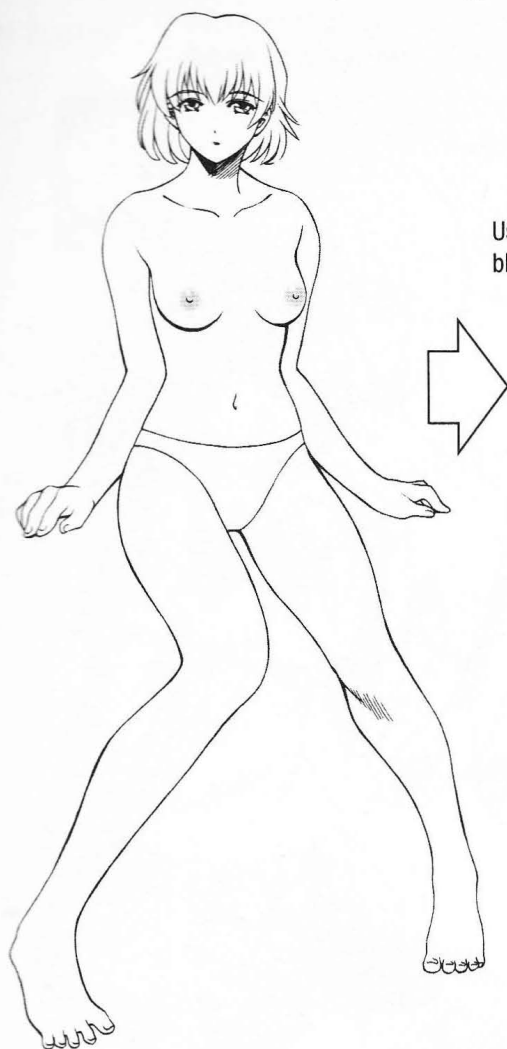
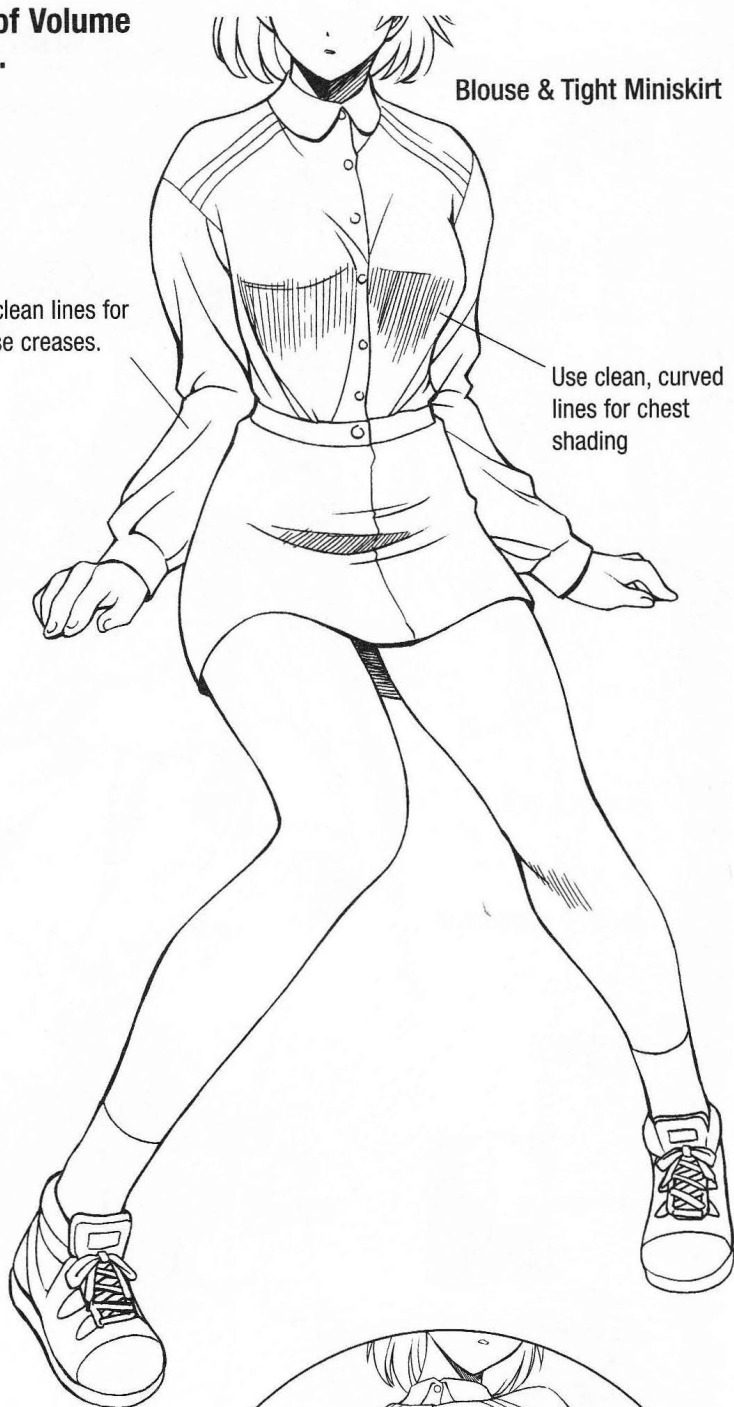
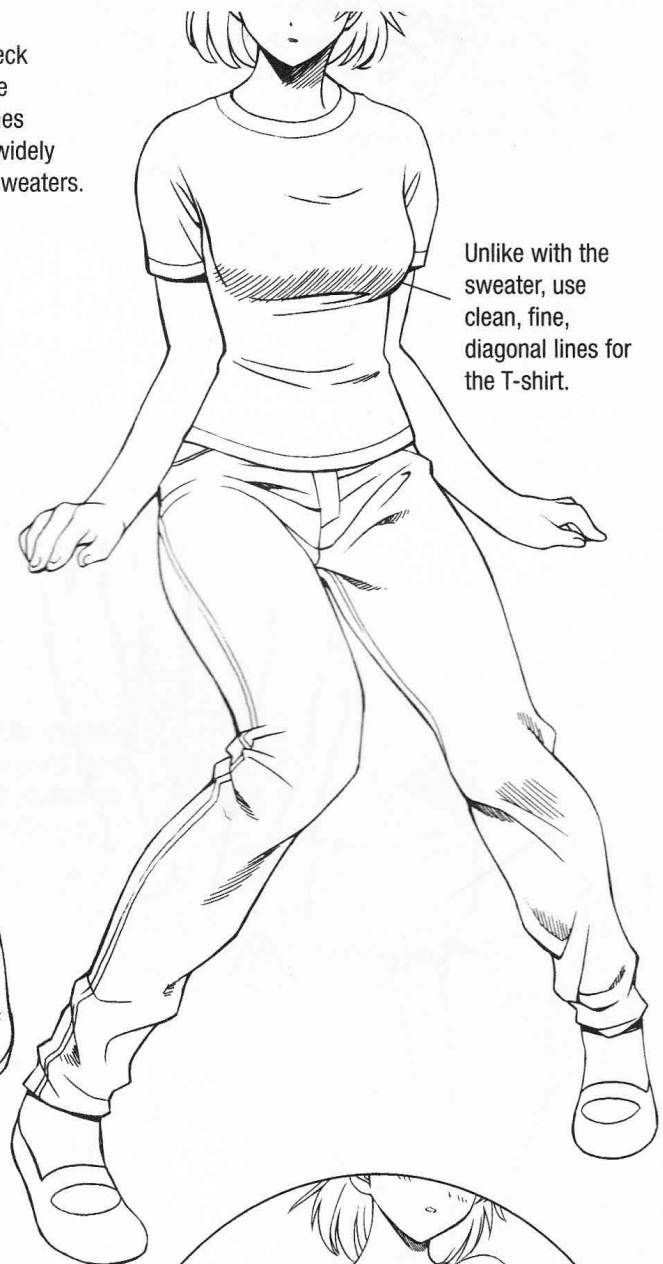
Creating a Sense of Volume: Shading

When emphasizing a sense of volume or presence, determine the location of the light source and ink.

Inked drawing

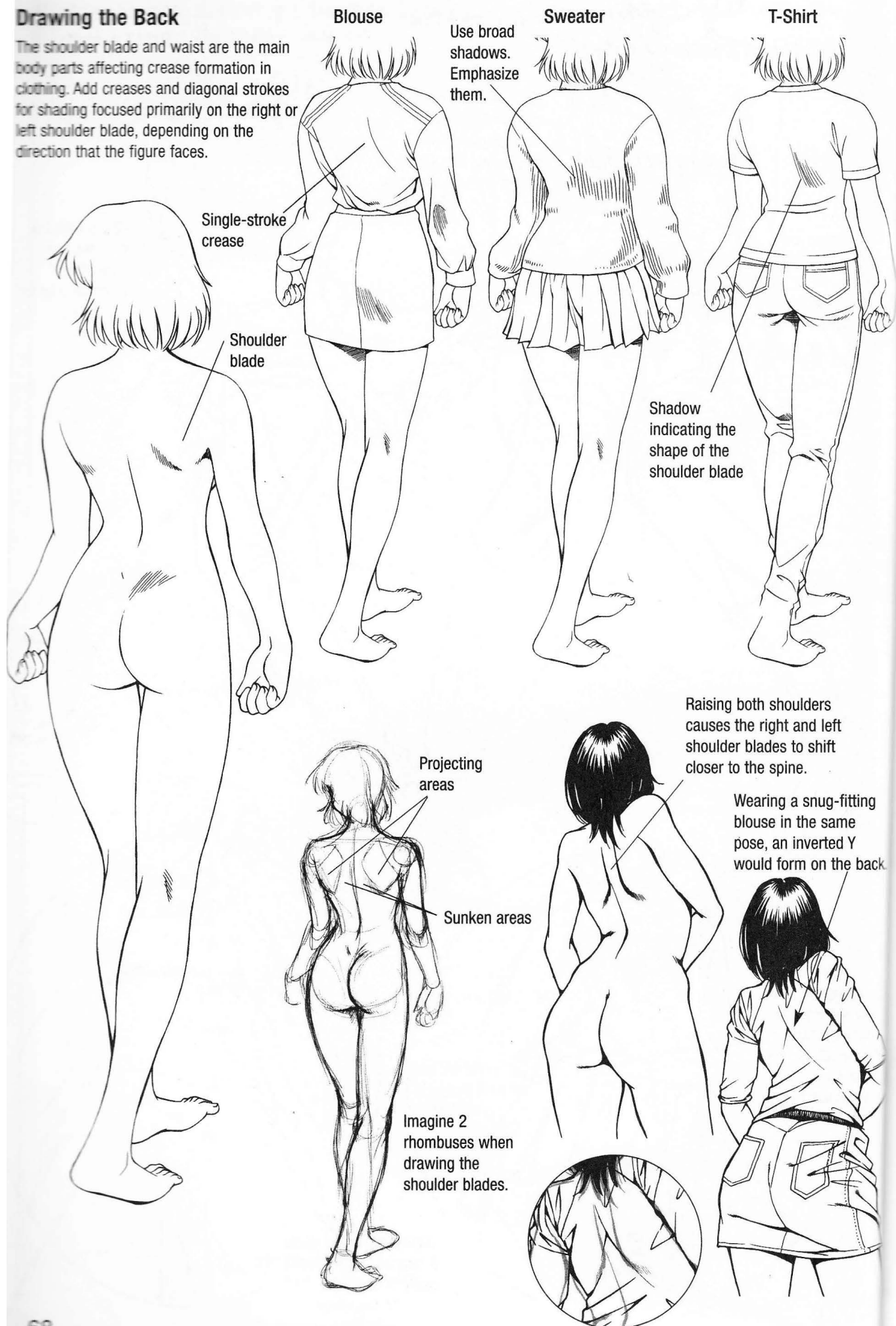
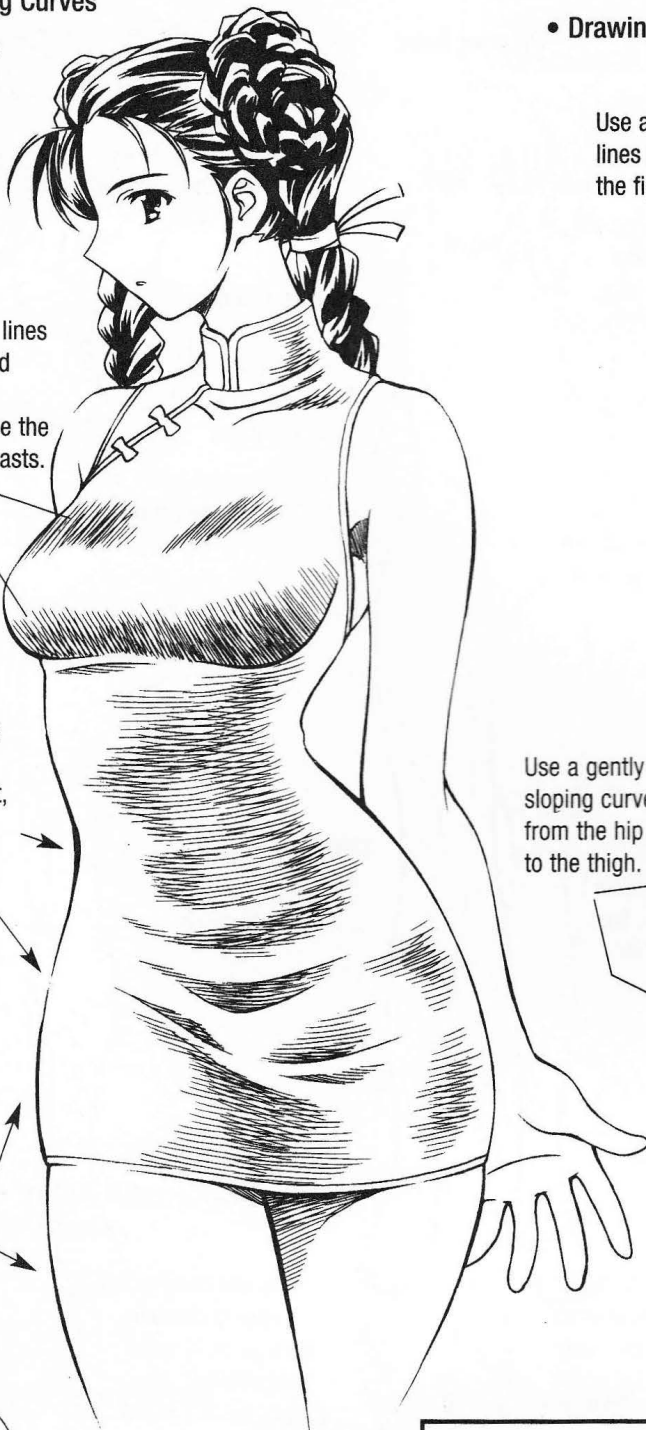
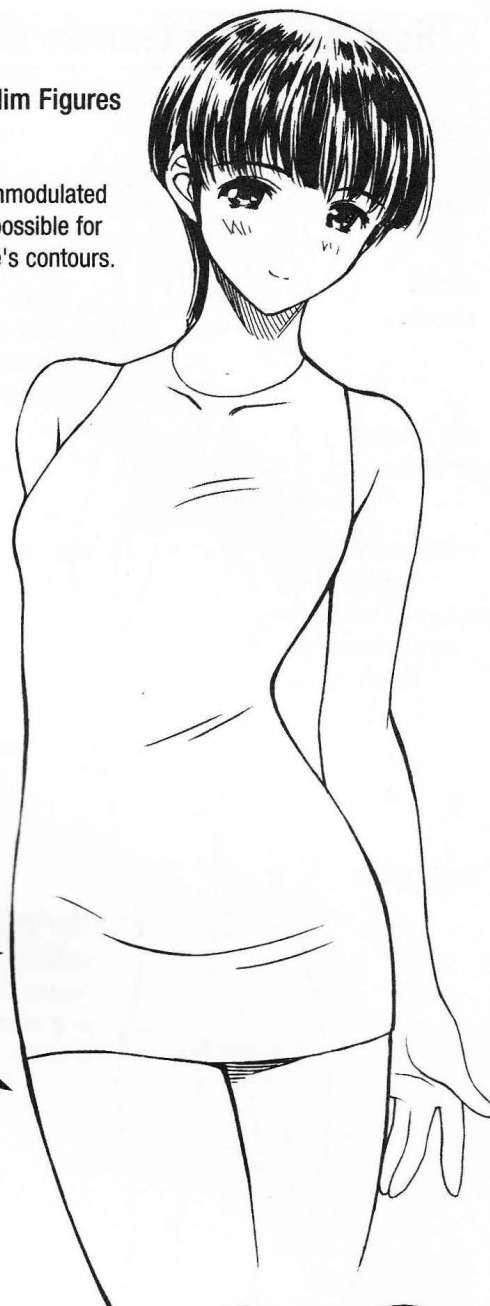
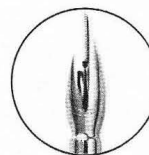
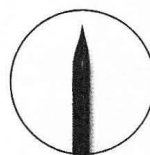
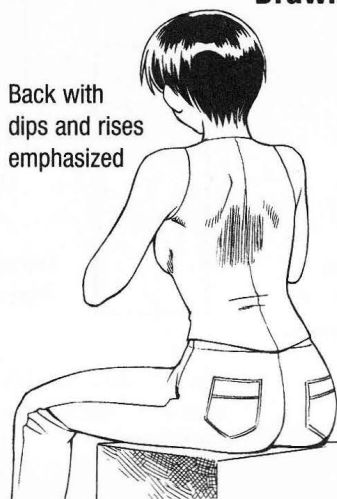
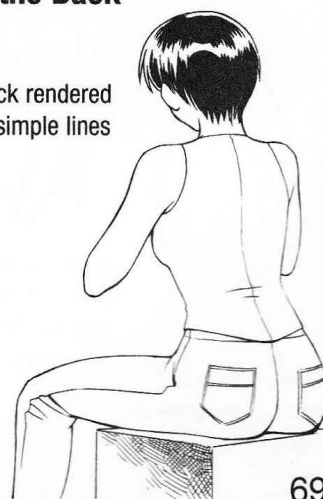
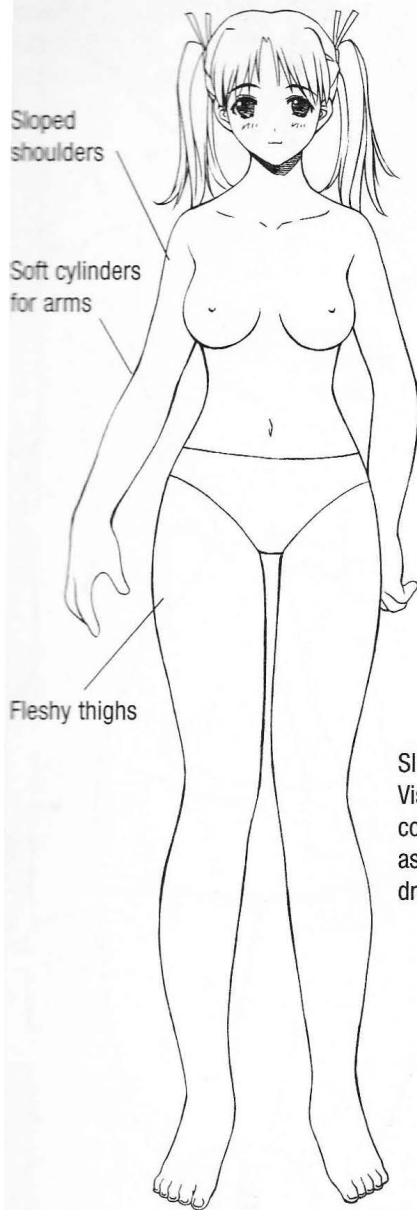
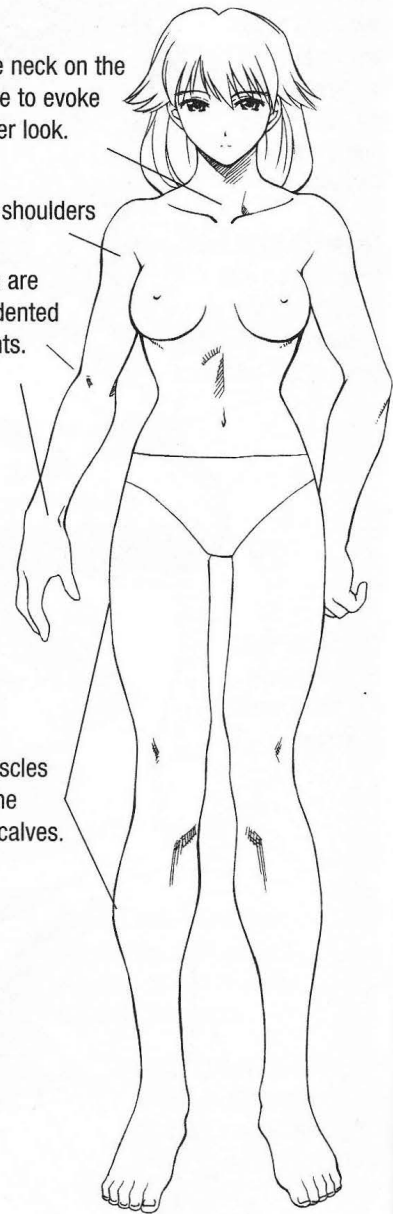
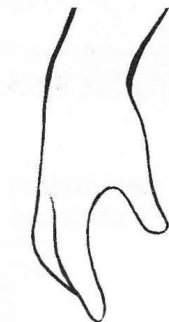
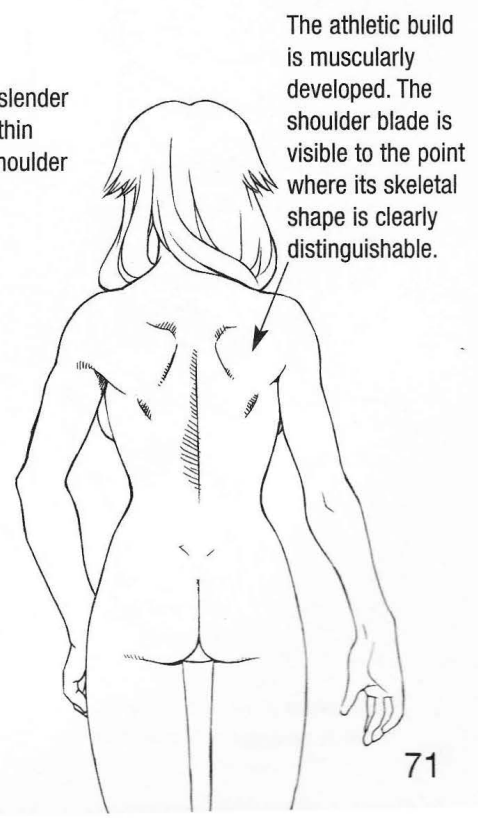
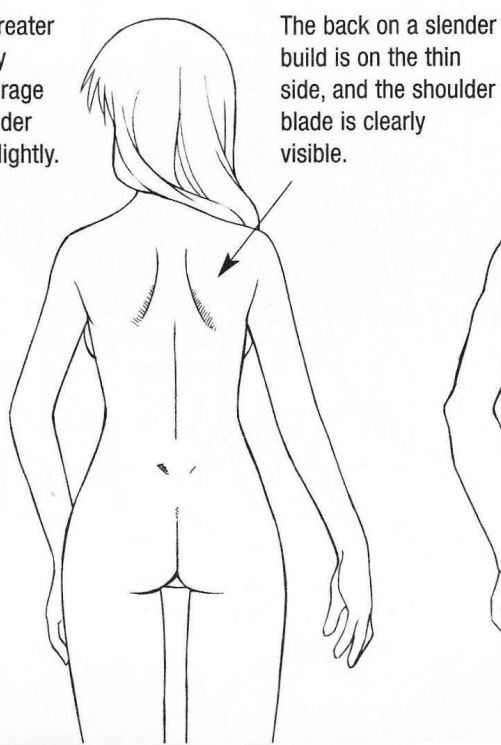
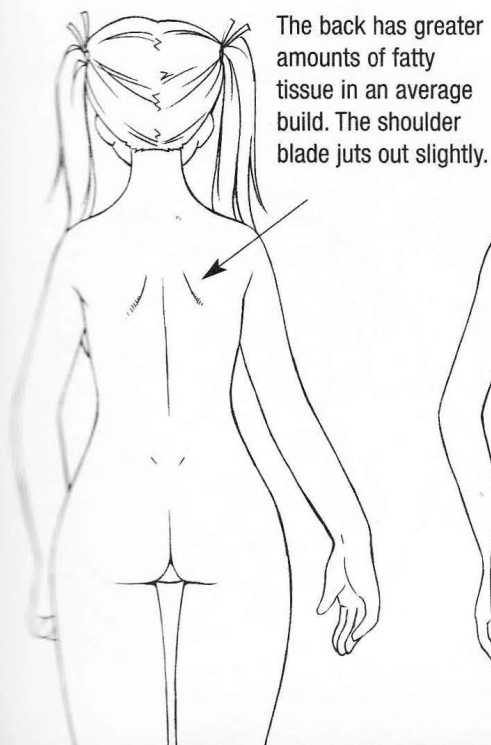
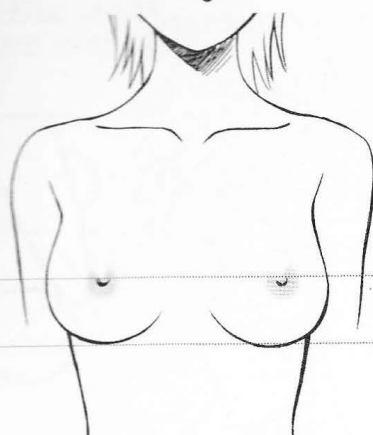
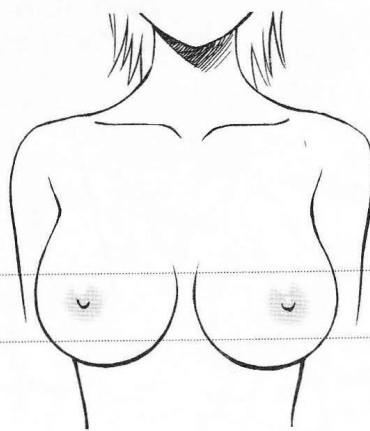
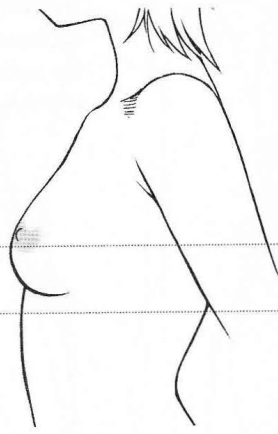
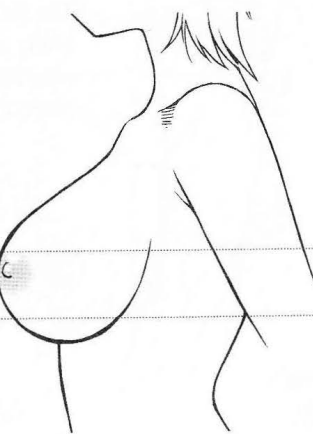
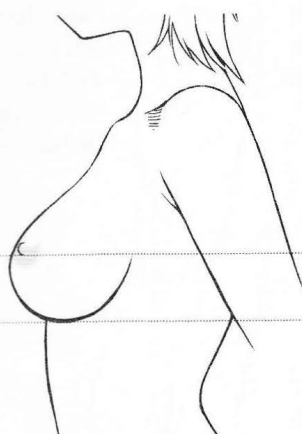
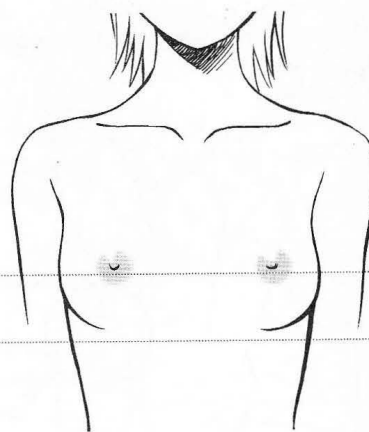
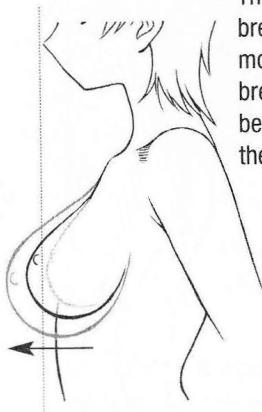
Hatched drawing

Under drawing

Screen tone finish (Screen tone was originally developed as an alternative for hatching and cross-hatching)

Practical Application: Achieving a Sense of Volume Using Hatching, Etc.

Sweater & Pleated Skirt
Since this turtleneck has a snug fit, use short, diagonal lines for shading. Use widely spaced lines for sweaters.
Tight T & Jeans
Unlike with the sweater, use clean, fine, diagonal lines for the T-shirt.
The diagonal lines also suggest the clothing's texture. For sweaters, use these lines underneath the chest and on the arms.
Depending on the angle, it may be better to omit shading under the chest to make this snugly fitting shirt looks properly like a T-shirt.

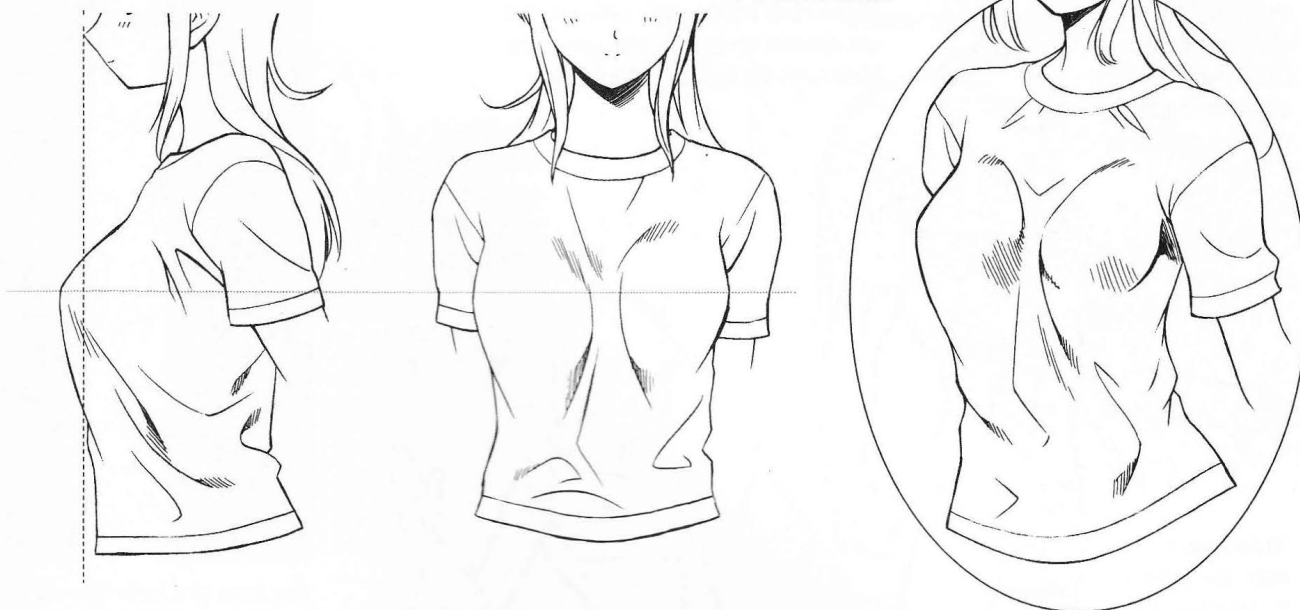
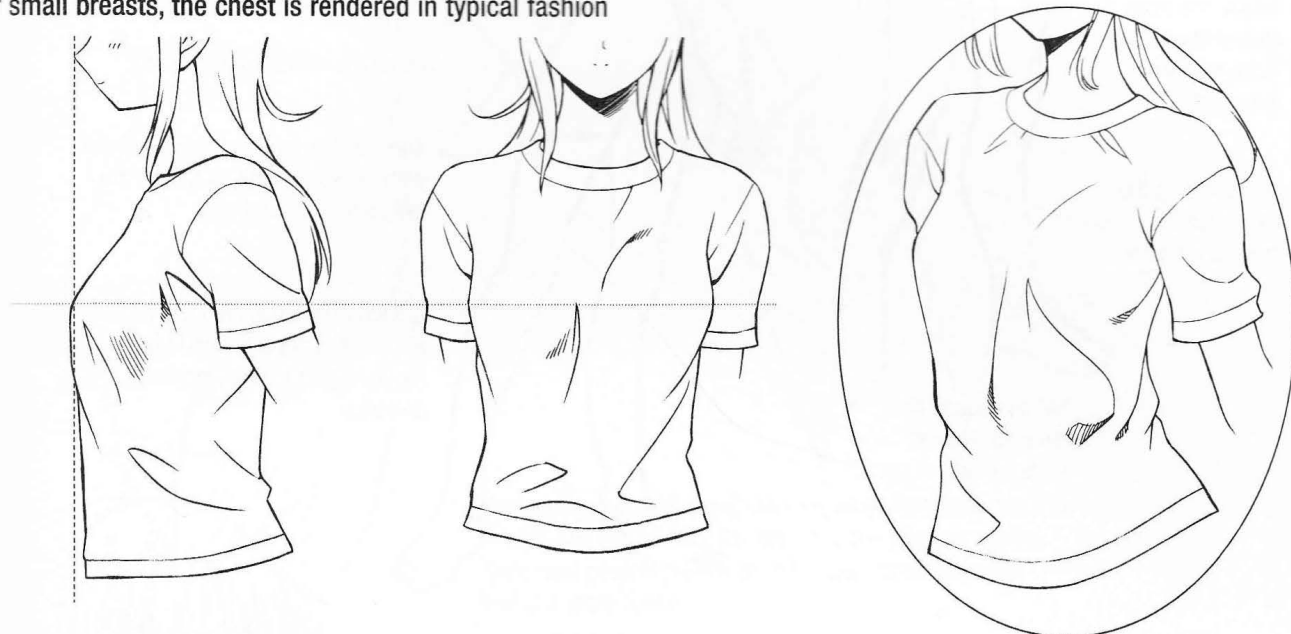
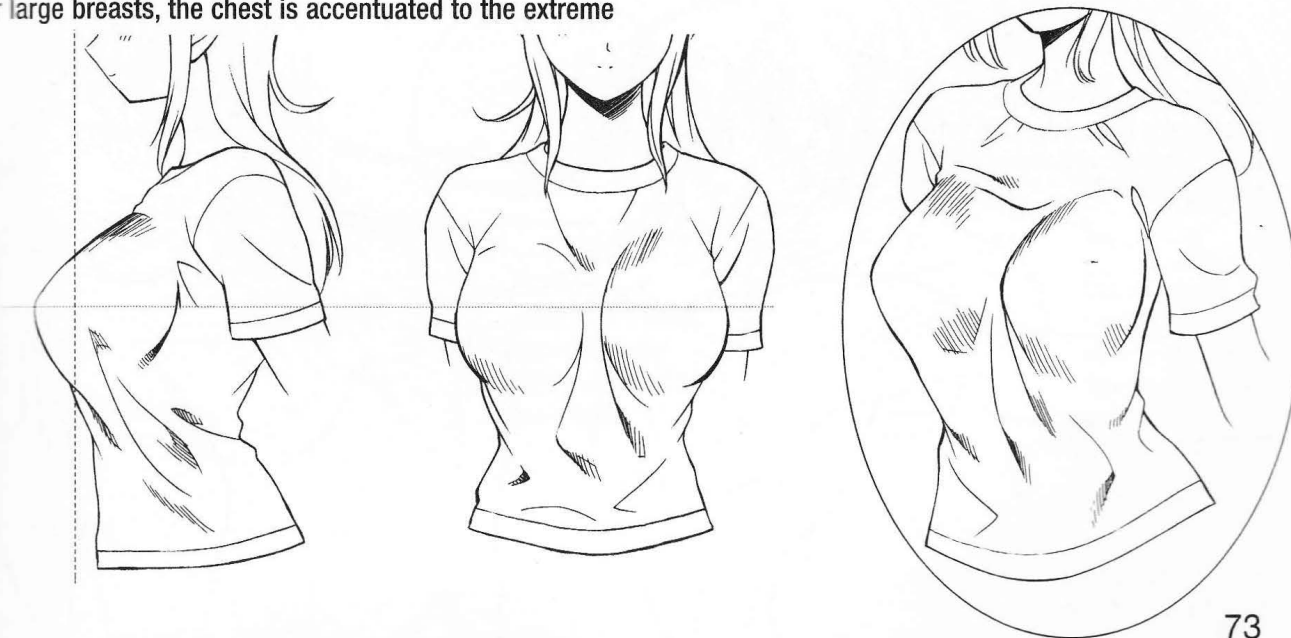
Drawing the Back

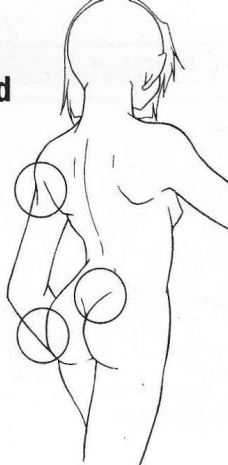
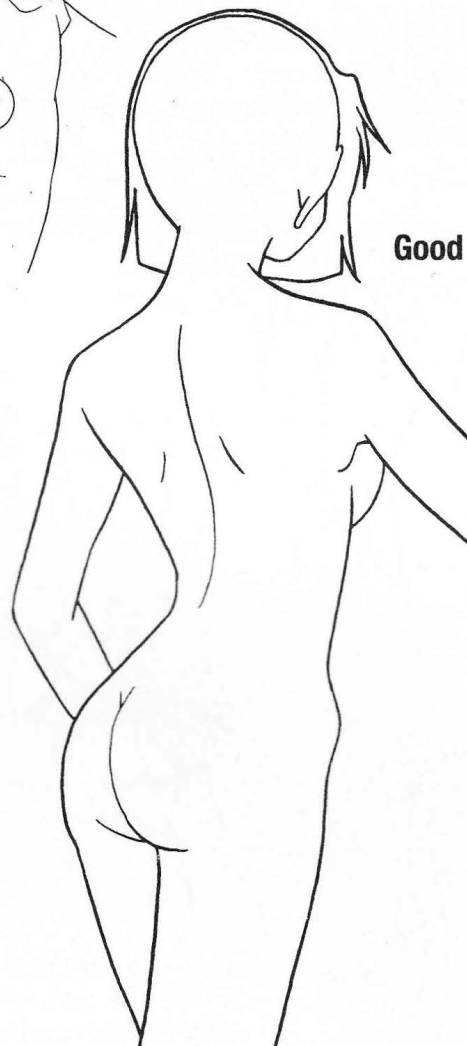
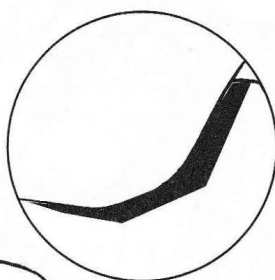
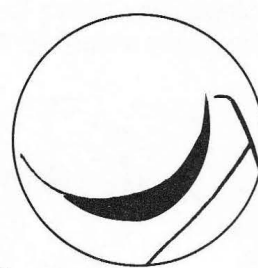
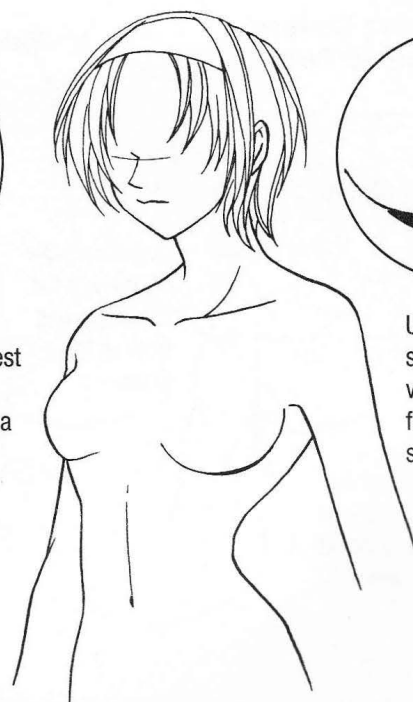
The shoulder blade and waist are the main body parts affecting crease formation in clothing. Add creases and diagonal strokes for shading focused primarily on the right or left shoulder blade, depending on the direction that the figure faces.

Using Lines to Reinforce Body Types
• Emphasizing Curves
Make extensive use of diagonal lines and solid blacks to underscore the contrast of the figure's hills and valleys.
These diagonal lines (shading) on and underneath the chest emphasize the swell of the breasts.
Use heavy lines to accentuate the chest, waist, and hips.
Lithe, elastic curves
Use a G-pen to build up lines.
• Drawing Slim Figures
Use as unmodulated lines as possible for the figure's contours.
Use a gently sloping curve from the hip to the thigh.
Use a kabura or maru-pen.
Drawing the Back
Back with dips and rises emphasized
Back rendered in simple lines

Distinguishing Female Body Types

Key Feature in the Side View: The Posterior
Take care with thickness of the arms and wrists and the shape of the calves.
Average Build Structural Diagram
Slender Build Structural Diagram
Athletic Build Structural Diagram
The waist does not taper, and the posterior protrudes.
The shoulder and back of the posterior can be connected by an almost perfectly straight line.
Since the shoulders and chest are muscularly developed, the posterior ends further inward.
Thick
Swell of a gently curving contour
Slender
Relatively straight
Muscular
Key Feature in the Rear View: The Shoulder Blade
The back has greater amounts of fatty tissue in an average build. The shoulder blade juts out slightly.
The back on a slender build is on the thin side, and the shoulder blade is clearly visible.
The athletic build is muscularly developed. The shoulder blade is visible to the point where its skeletal shape is clearly distinguishable.

Distinguishing Breast Sizes

The larger the breast size, the more the tip of the breasts will extend beyond the tip of the nose.

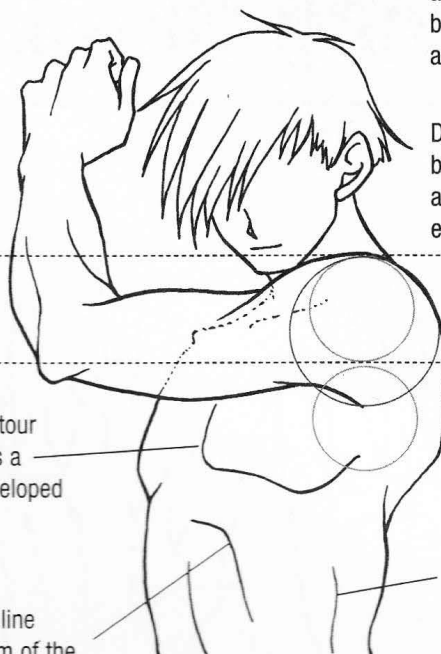
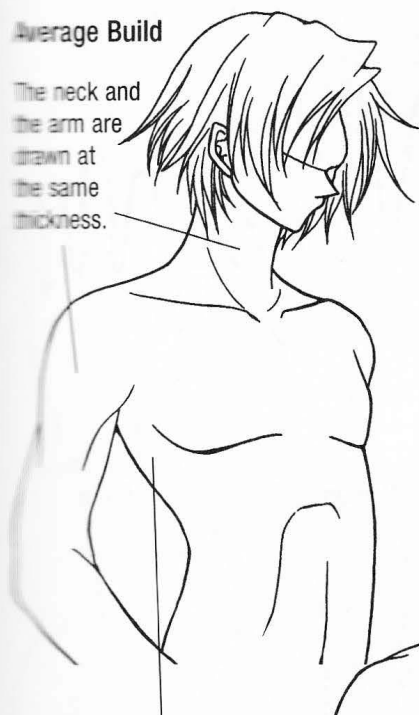
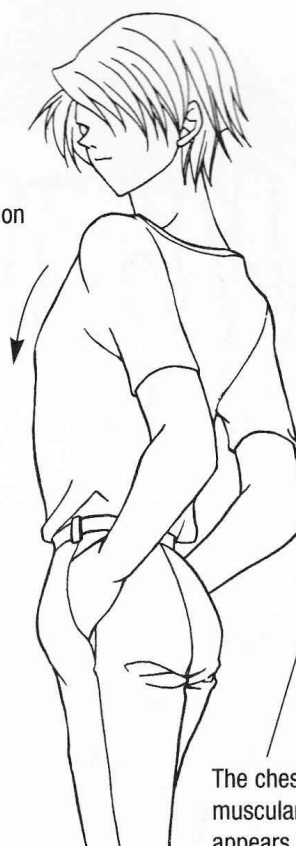
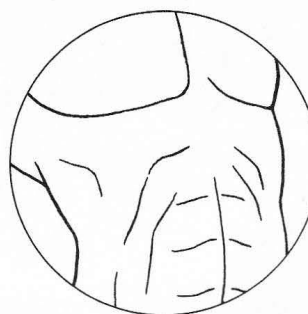
The breasts grow (are drawn) larger in an outwardly direction.

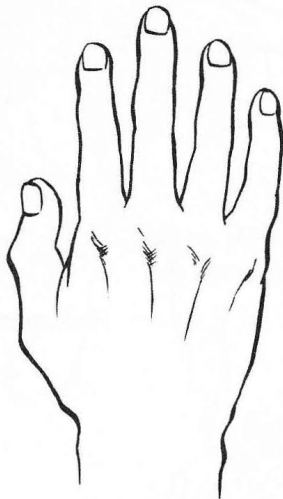
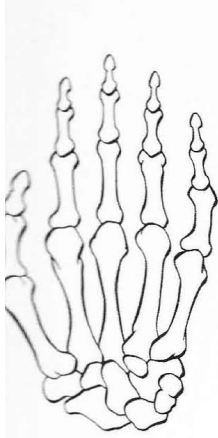
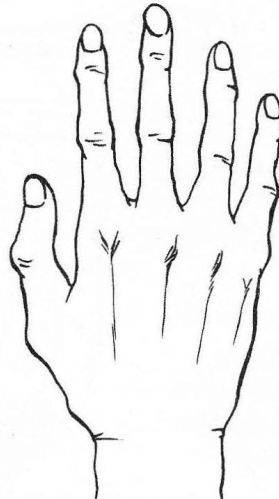
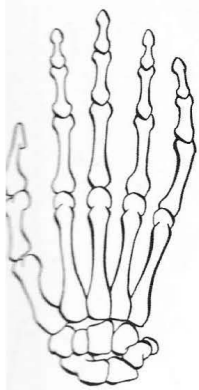
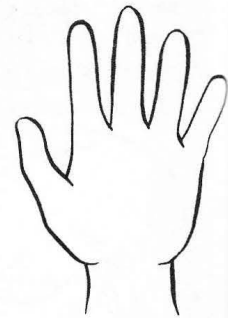
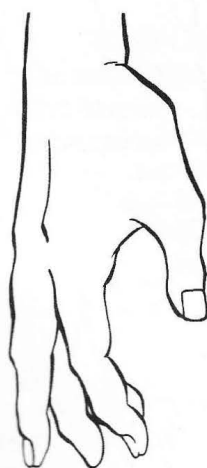
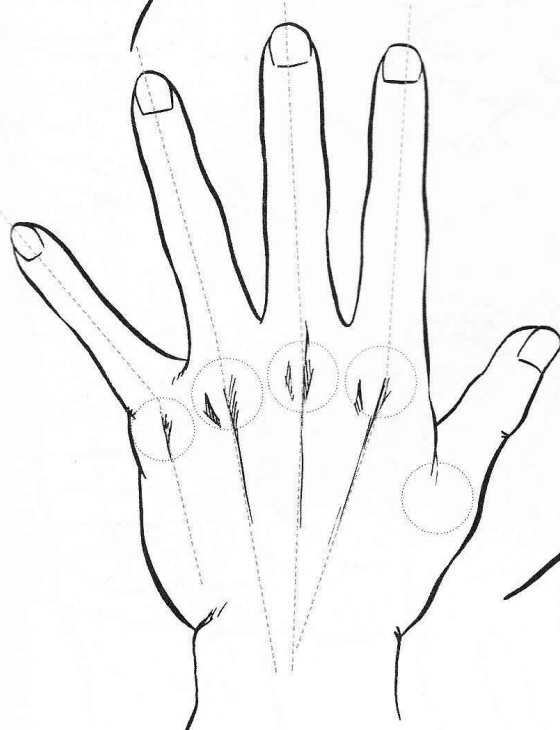
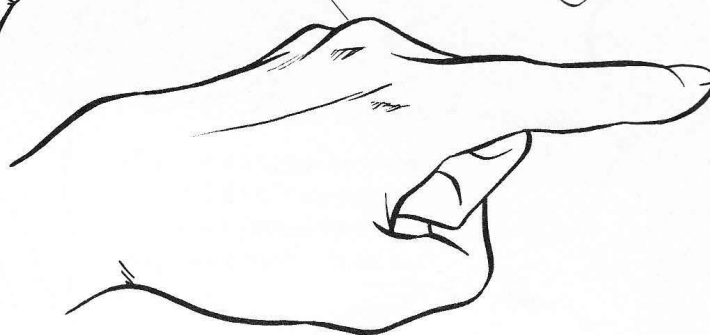
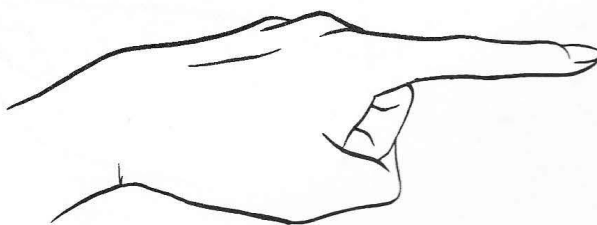
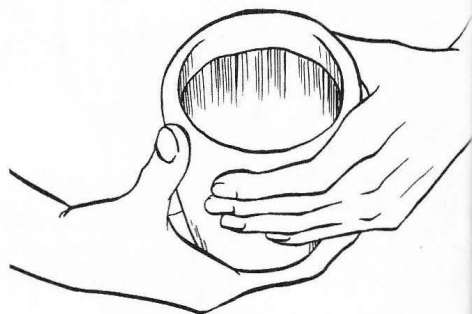
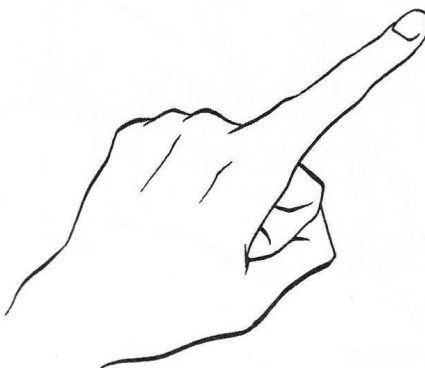
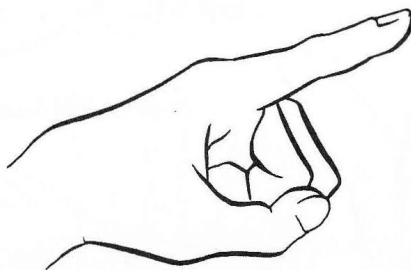
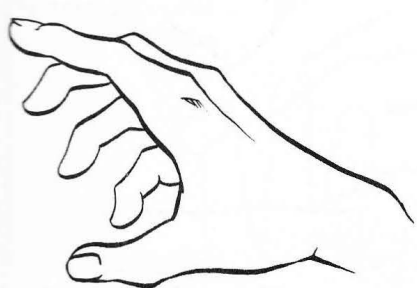
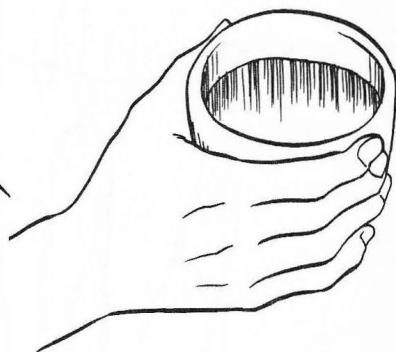
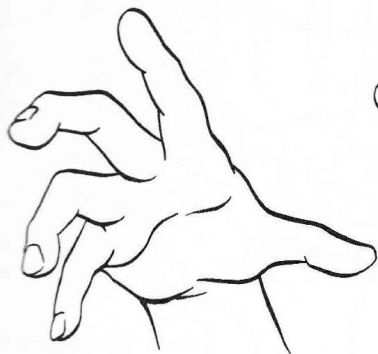
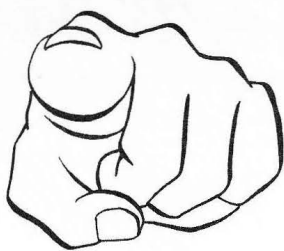
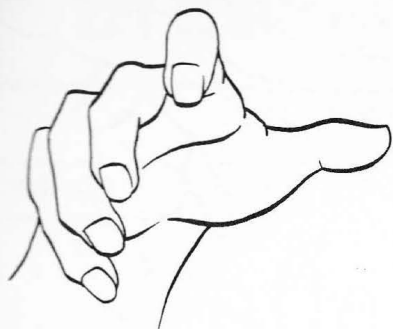
When Wearing a T-Shirt

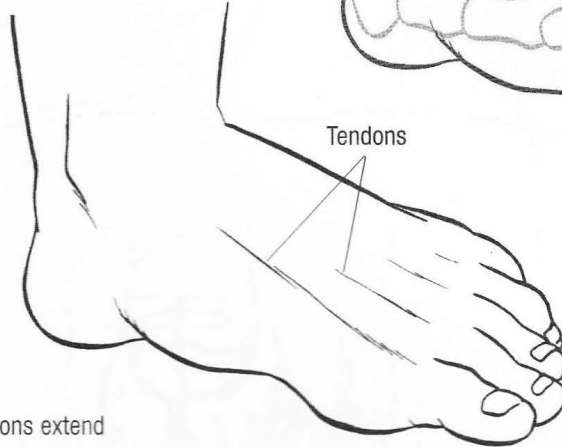
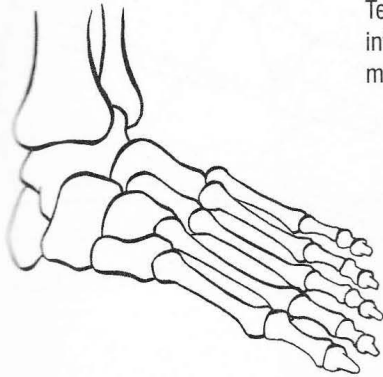
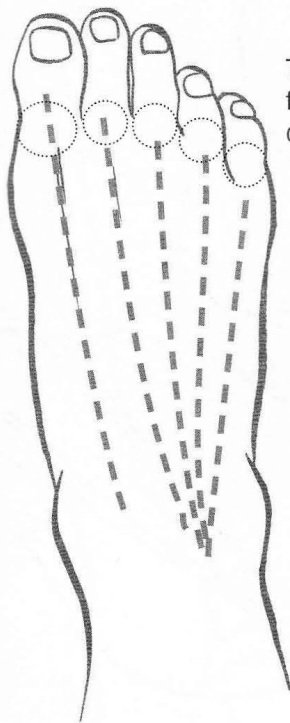
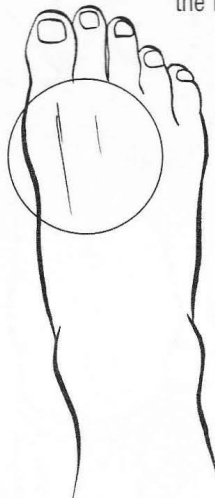
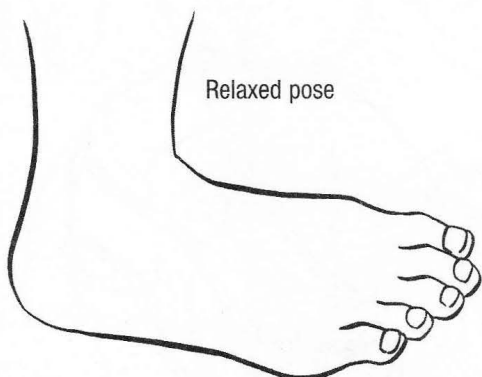
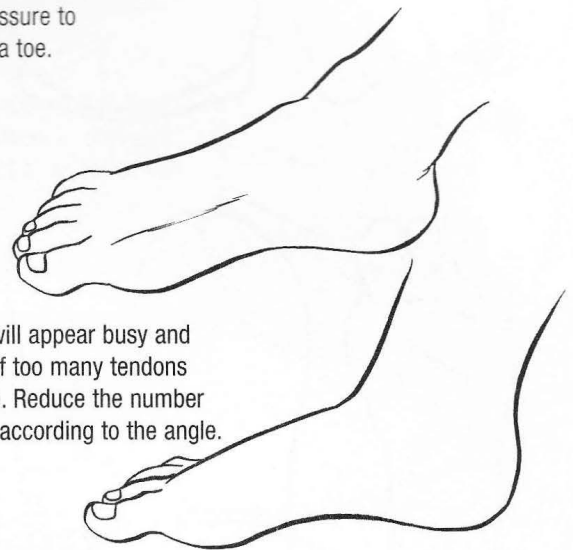
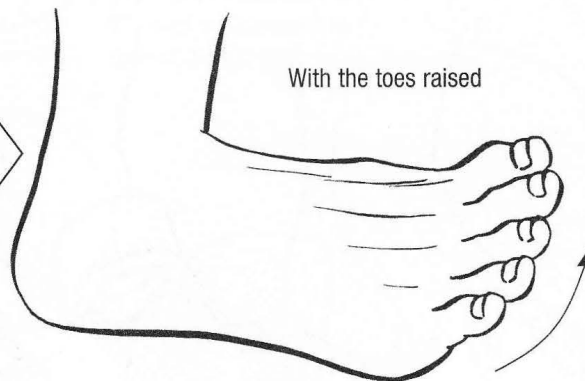
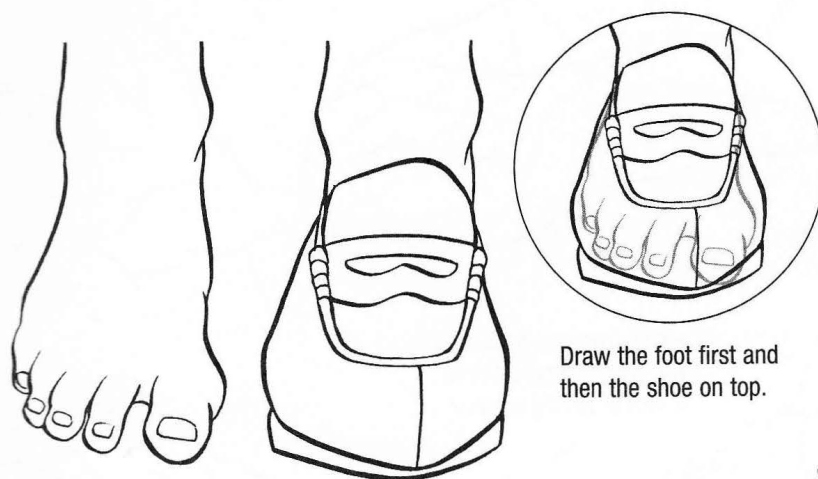
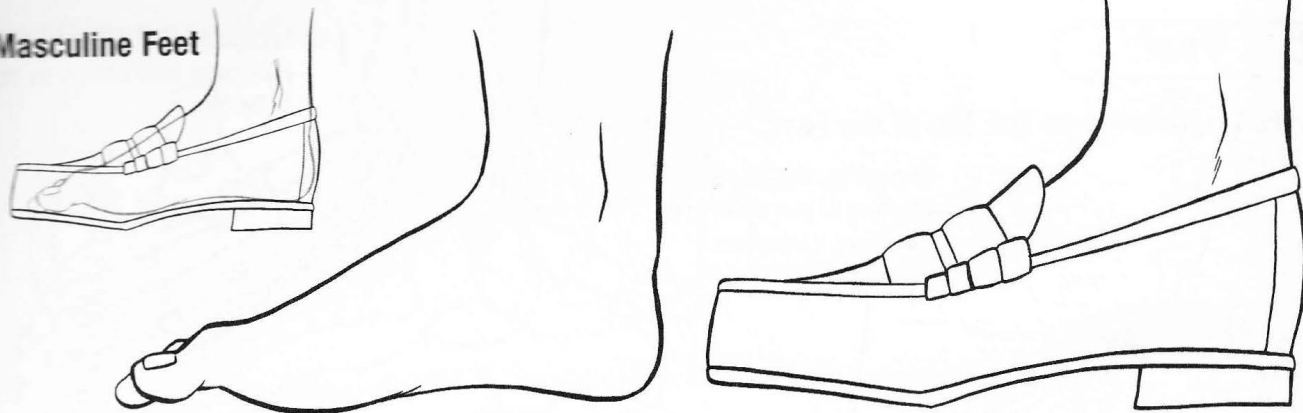
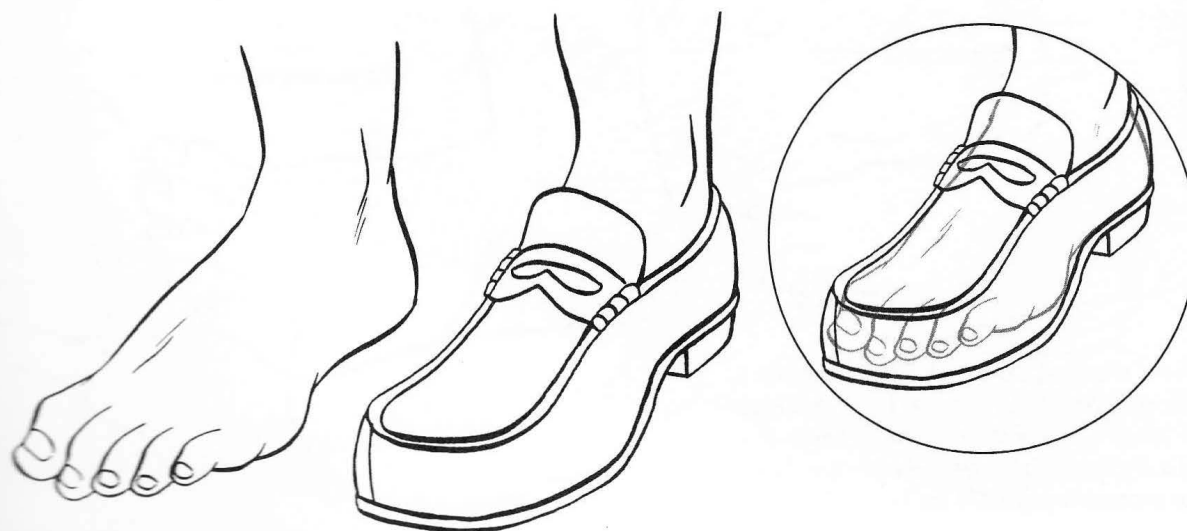
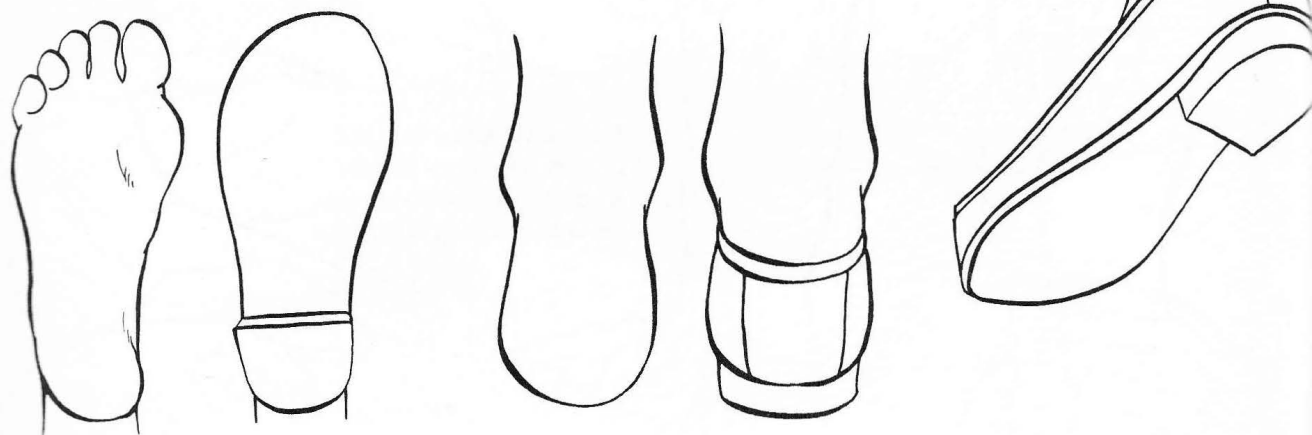
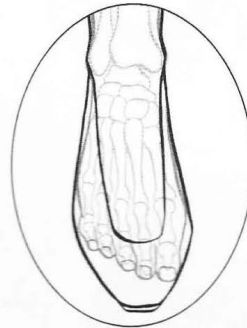
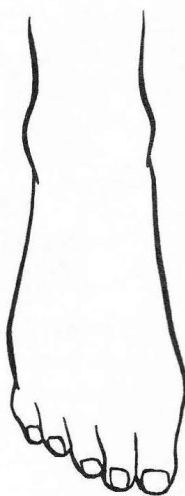
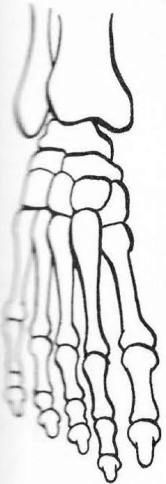
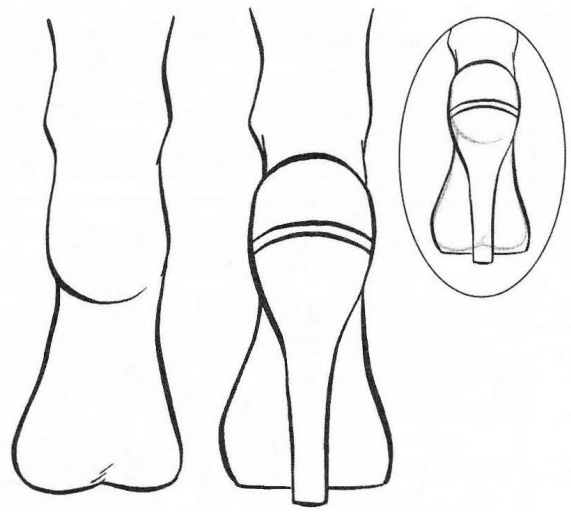
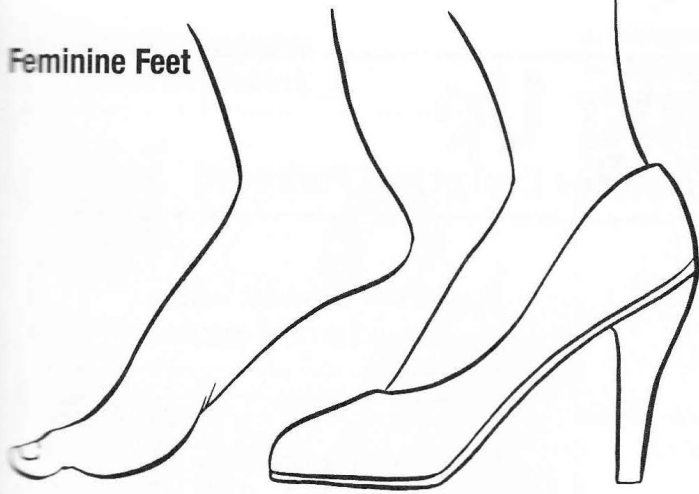
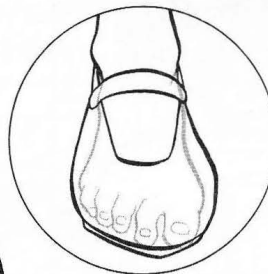
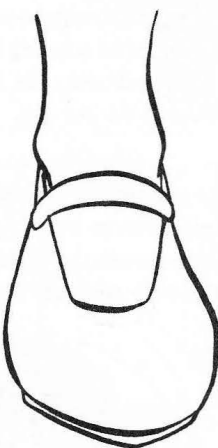
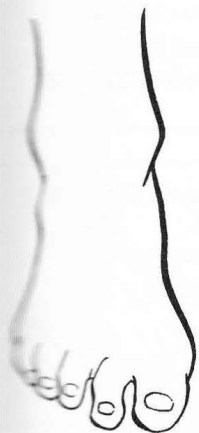
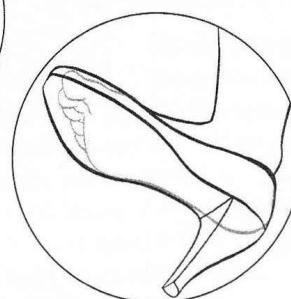
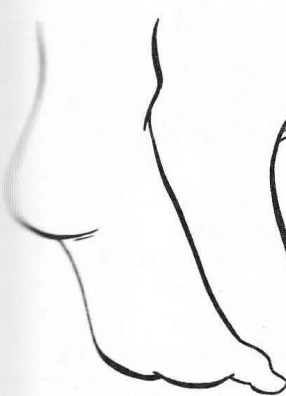
Draw few creases in the clothing for small breasts and deep creases for large breasts. Use hatching, etc. to distinguish the different sizes.

For average-sized breasts, the chest is moderately accentuated

For small breasts, the chest is rendered in typical fashion

For large breasts, the chest is accentuated to the extreme

Distinguishing Male and Female Figures

Different lines should also be used to draw male and female figures. Use finer lines, applying less pressure to the pen when drawing female figures.
Not good
Here we have a poorly drawn sample, where not only the lines, but also the shoulder blade and the posterior are handled in the manner of a male figure.
Good
Here we have a well-drawn sample, where the lines are flowing and the parts of the back (i.e. the shoulder blades, spine, and posterior) have been handled differently from that of a male figure.
Use angular shadow to suggest thickness in the hard muscles of a male figure.
Use a crescent shadow for giving volume to a female figure's curved surfaces.

Features to Modify When Drawing Different Male Builds

Distinguishing Average Builds from Muscular Builds
The key points in distinguishing an average build from a brawny build lie in the neck, the chest, and the arms.
Drawing the arm on a brawny build at about 1.5 times that of an average-build character will establish a clear distinction.
This contour suggests a well-developed chest.
Flank muscles
The addition of this line indicating the bottom of the ribcage gives the abdomen a taut appearance.
Avoid drawing abundant muscle contours on the abdomen of an average-build character: keep it simple.
Average Build
The neck and the arm are drawn at the same thickness.
The chest takes on a convex curve.
Muscular Build
Adjusting the thickness of the chest and girth of the arms and neck establishes a difference in build, even if the stomach is rendered the same.
The chest on a muscular build appears puffed out.
This figure shows the muscles of the abdomen accentuated.

Drawing Hands and Feet

Hands

Lines Used on the Back of the Hand

Feet

Lines Appearing on the Top of the Foot

The tendons are usually visible even when the foot is in a relaxed state. However, the tendons may be omitted when drawing the foot in a relaxed state in order to render more effectively (i.e. distinguish from) those times when the toes are raised or pressure is applied to the foot.

Masculine Feet

Note that the toe of high-heeled shoes is different from that of an actual foot.
When drawing flat-heeled or athletic shoes, start with the outline, drawing it as if enveloping the foot.

Waking Up

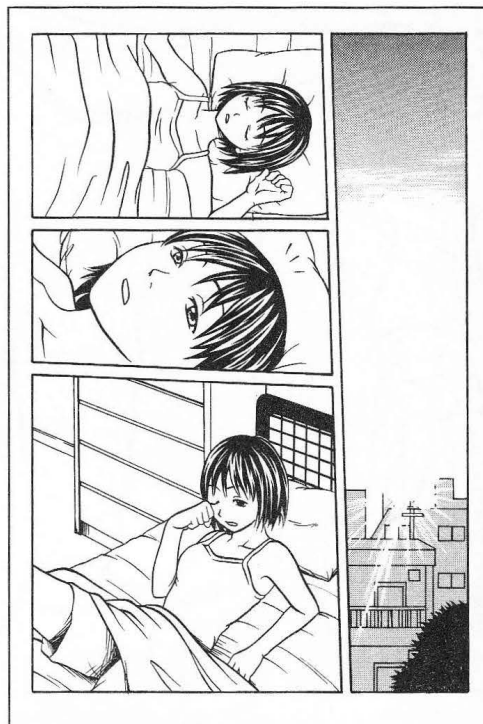
Showing Characters Moving (Scene Design and Portrayal)

The 3 key Elemants in a Character Walking

Scenes of a character waking are among the most common in *manga*.

The character asleep.

The eyes open.

The character rises.

The first page of a *manga* will often include an establishing panel showing the sun rising as its initial panel, indicating that the scene takes place at dawn or in the morning.

Notes

- Shifting angles and movements are also included in these key elements.
- Facial expressions and body language help illustrate the character's personality.

1. The Character Asleep.

- What sort of expression does she wear when sleeping?
- How does she appear when asleep?
- Where and when is she sleeping?

2. The Eyes Open.

- Does she wake up immediately? Or, is she groggy and grumpy?
- In which direction does she sleep?
- Under what circumstances does she awaken? What is her personality?

These points tie into the next element, where the character rises.

3. The Character Rises.

- Is she reluctant to get out of bed?
- Is she cheerful and alert?
- Does she hop out of bed?
- Contrast the character's appearance waking with her appearance sleeping.

These allow you to portray the character's personality.

Compositional Samples for a Character Waking

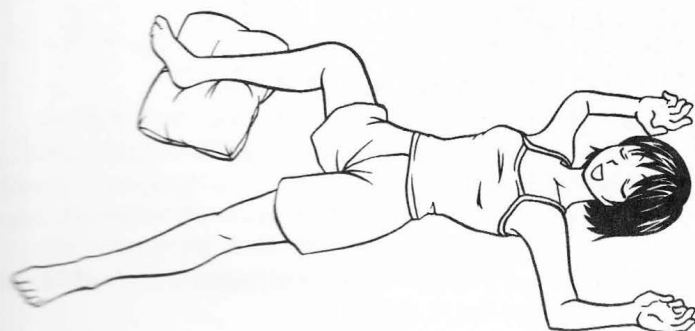
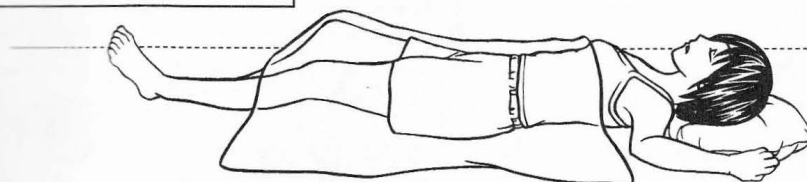
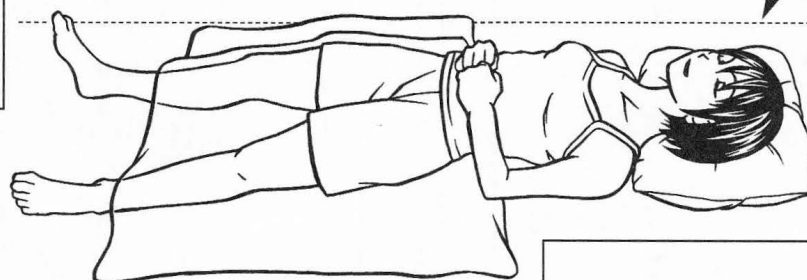
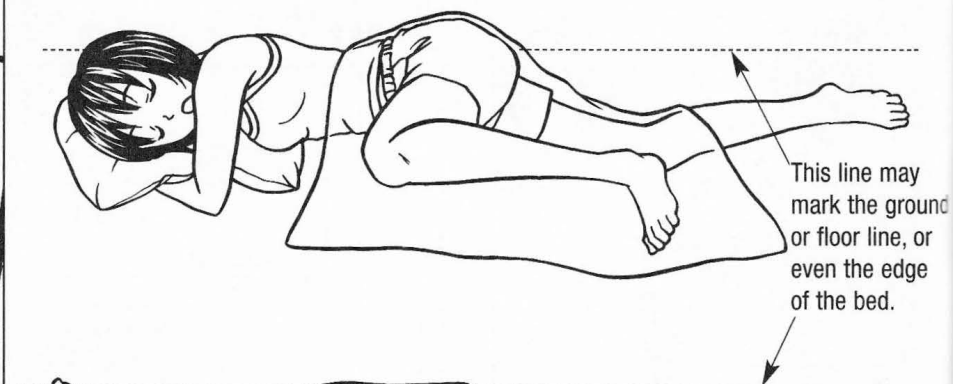
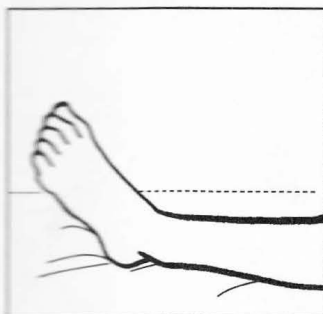
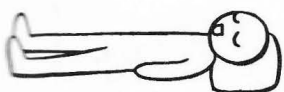
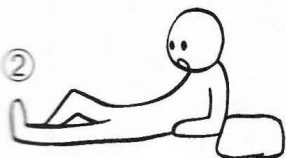
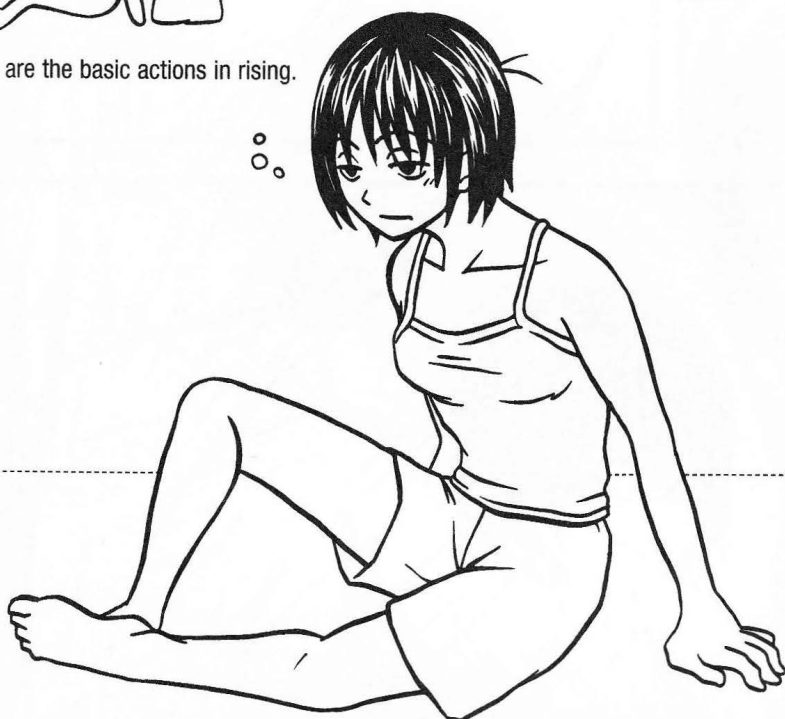
In most cases, *manga* artists have no leeway in allocating scenes of a character waking to a significant number of pages. Such scenes function as an introductory scene for the protagonist or an incident within the story portraying the personality or private life of the protagonist. Scenes like these do not usually extend beyond one page.

Page with the Sleeping Figure Emphasized
When emphasizing the sleeping figure, the scene is usually drawn up to the character opening her eyes, while the panel of her rising is omitted.

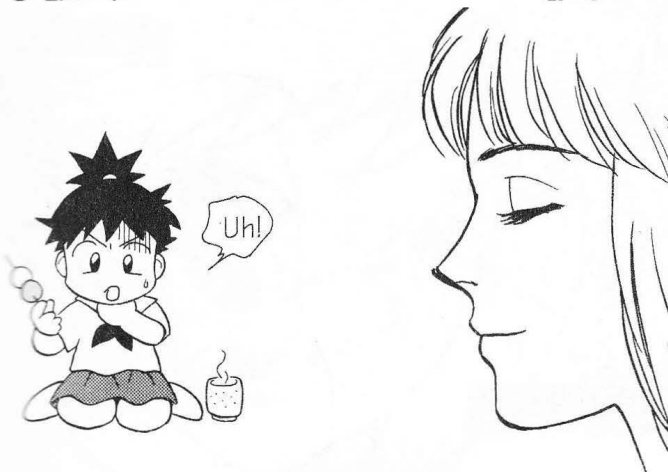
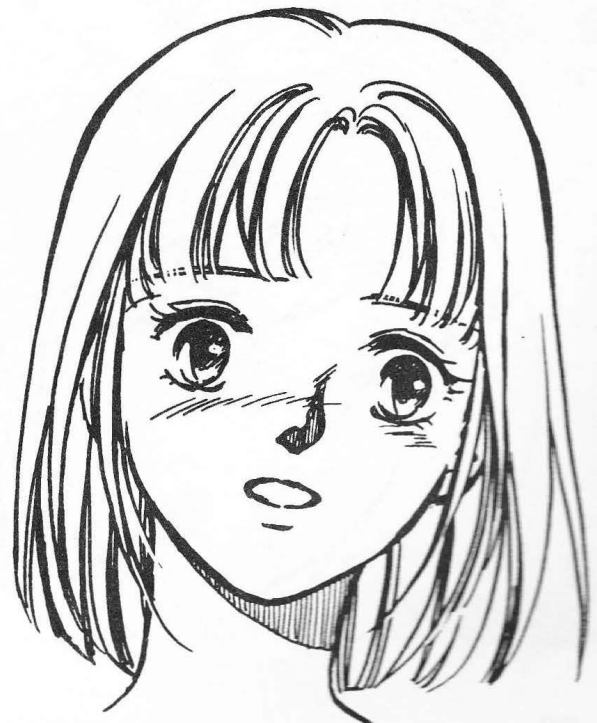
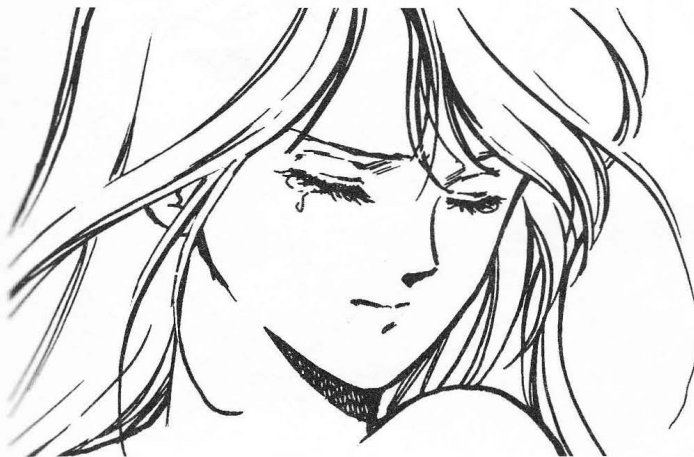
A Leisurely Wake-up
Here we have a peaceful, everyday scene. The first two panels may be condensed into one by omitting the first panel, which portrays "sunlight" or "the sky" and combining it with the second panel to show sunlight falling on the character.

I'm Late!
Scenes like this are primarily used to portray the character waking in a flurry. This is a popular form of portrayal, usually based on the concept that the character overslept.

Slowly Unfolding Scene
Scenes like this may take up 2 or more pages. The first scene shows the character asleep and then her eyes opening. The second page shows her rising. This approach is used with full-length *manga* or where "the morning" or "waking" constitutes a major plot development for the story.

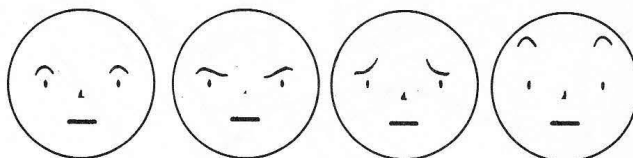
You are not required to show the entire figure when drawing a character sleeping. In fact, it may be more effective not to. Please note, however, that when cropping a figure, draw the portions not visible, beyond the panel's borders as well to ensure the figure is drawn correctly.

Poses: Rising

These are the basic actions in rising.

Sample: A Jolting Wake-up

Chapter 3

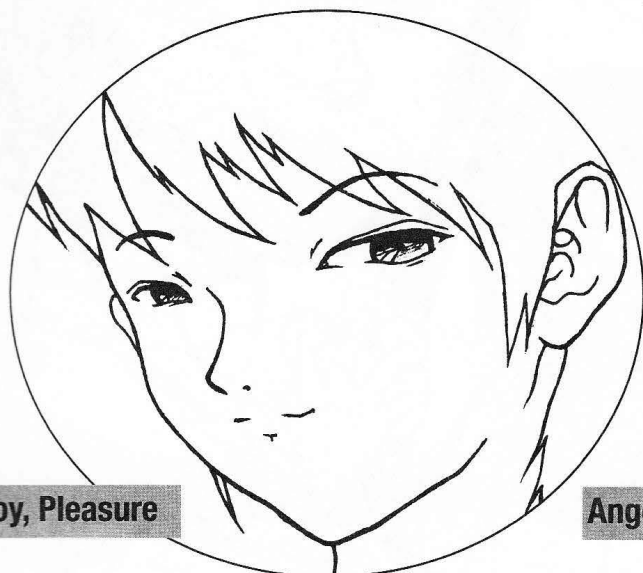
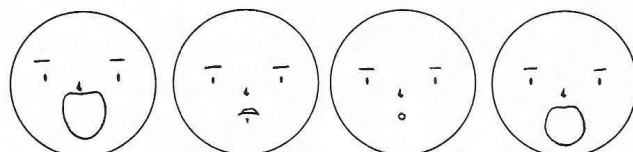
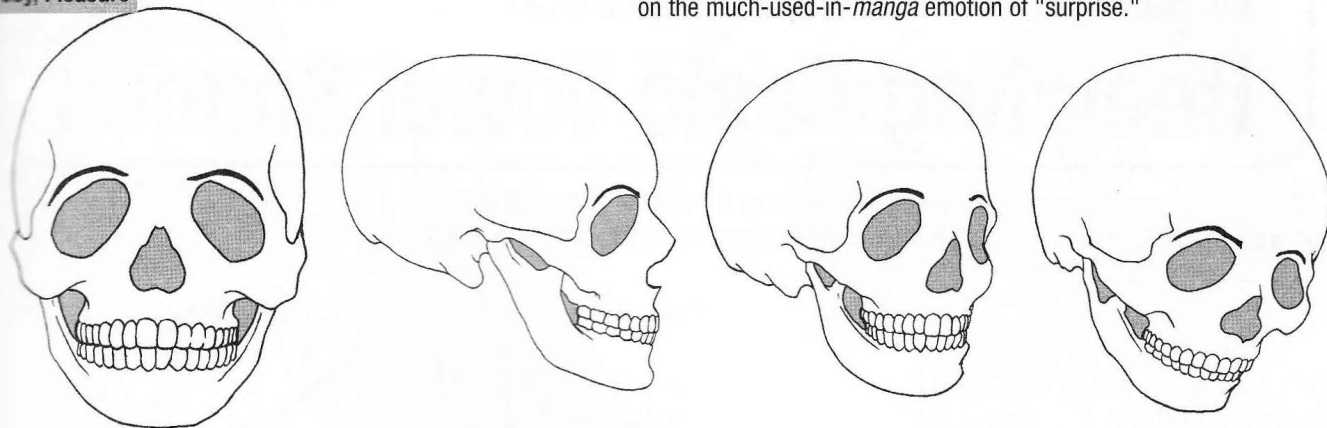
Facial Expressions

Drawing Any Expression Imaginable

Using the Eyebrows to Portray Facial Expressions

Manipulating the Eyebrows

Portraying facial expressions by manipulating solely the eyebrows: **Good**

When the eyebrows are left the same, and the other facial features are manipulated: **Not good**

Using the Eyebrows to Portray Emotion: Joy/Pleasure Anger, Sorrow/Pity, Surprise

"Joy, anger, pity, and pleasure" are generally regarded in Japan as the 4 basic emotions. However, there is not much difference between "joy" and "pleasure" when rendered visually. Consequently, I tacked on the much-used-in-*manga* emotion of "surprise."

Joy, Pleasure

Anger, Concern

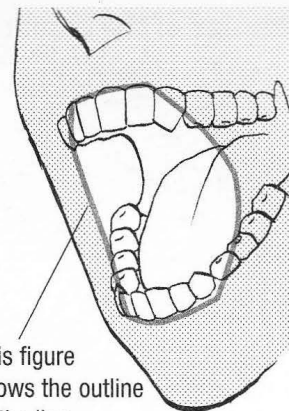
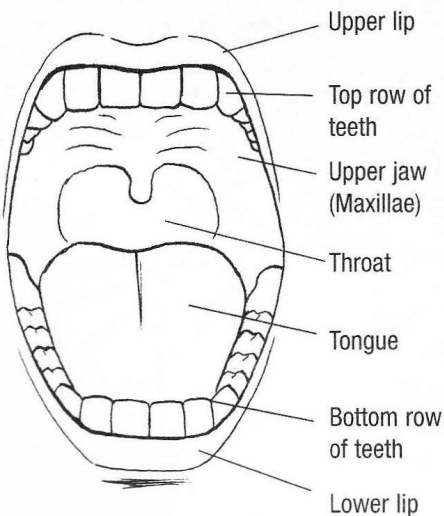
Sorrow, Pity

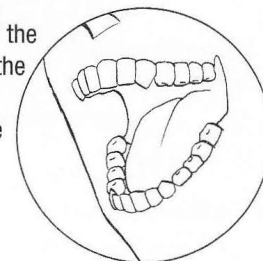
Surprise

Mouth Movements: Depicting Basic Vowel Sounds

The following are the most common shapes taken by the mouth when expressing a character's emotional state. They are essential to portraying a character full of life.

Rendering the Mouth's Interior

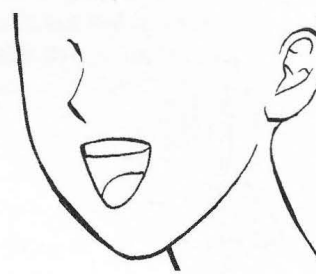
Anatomy of the Mouth

This figure shows the outline of the lips. Portions of the teeth and the mouth's interior are covered by flesh.

If the skin were removed to reveal the entire mouth, it would look something like this.

Assorted Manga-esque Expressions

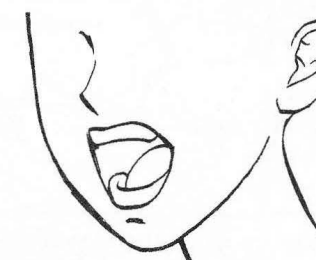
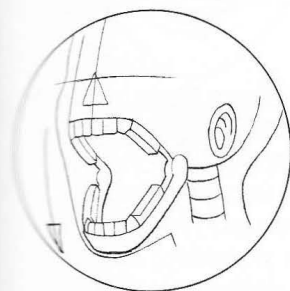
When showing the mouth just barely open, draw only the outline of the lips.

Here, the mouth has been rendered solely as an outline. The teeth and tongue have been omitted.

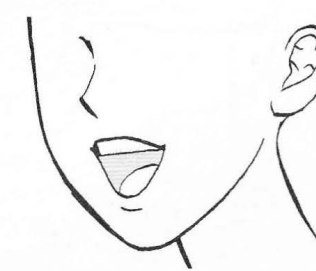
Top teeth only

Tongue only

Top teeth and tongue

Corners of upper lip turned up

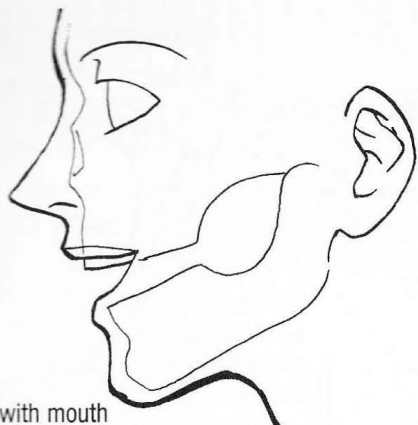
Bottom teeth slightly revealed

Realistic mouth: Top and bottom teeth and tongue

The mouth opens by the lower jaw dropping. The upper jaw does not move.

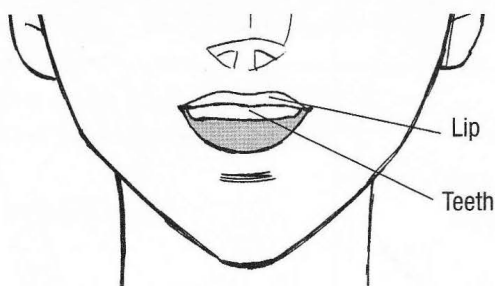
Speed lines are frequently used when drawing a character yelling.

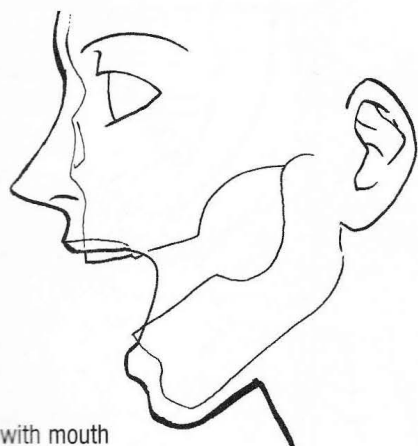
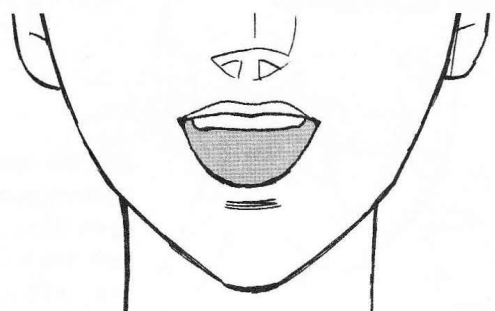
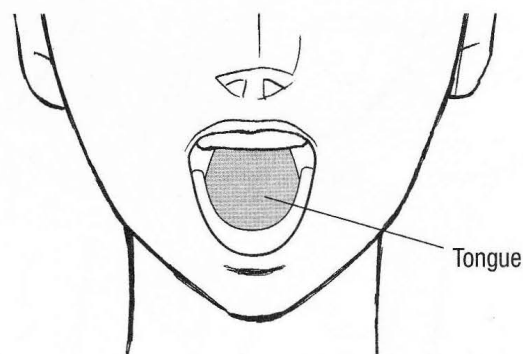
Screen tone finish (Gradation tone)

Screen tone finish (Dot tone)

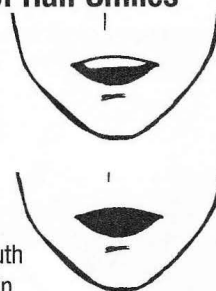
Close-ups of the Mouth

There are occasions when drawing some of the inside of the mouth is effective in character close-ups.

Lip

Teeth

Face with mouth slightly open

Face with mouth open wider

Tongue

Face with mouth wide open

Creepy and Sinister Mouths: Using Realistic Portrayals of Half Smiles

In reality, the teeth become visible even with the mouth open just a little. Showing the teeth indiscriminately in *manga* will give your character a creepy or sinister appearance. Consequently, the teeth are rarely shown.

The mouth's interior is typically dark. However, blackening the mouth's interior or drawing each tooth faithfully could easily cause your drawing to have an unsettling feel—unless you are working in a realism *manga* framework.

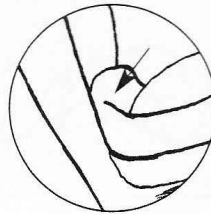
Revealing the Teeth: Exaggeration through Realistic Portrayal

Here we see a relatively nonstylized, realistic portrayal. The teeth are rendered as a solid row rather than individually.

To shout, the mouth opens widely, exposing the bottom teeth and tongue. Use simple lines to render them.

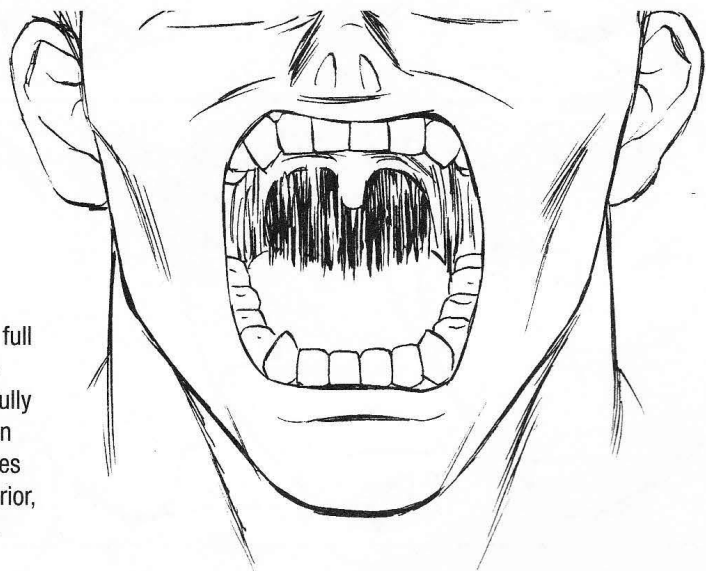
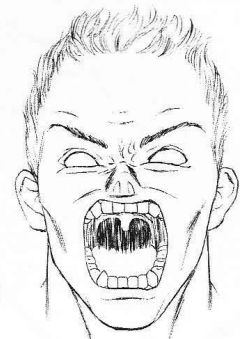
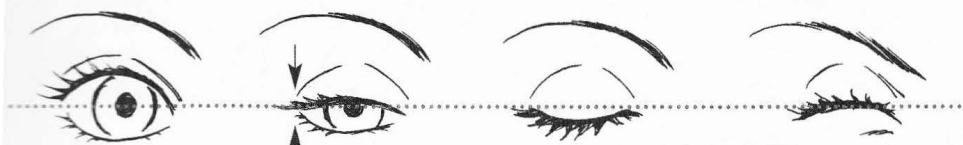
Here, a center line has been added to the tongue, heightening the realism. Since the mouth is wide open, the canines are visible. The canines are often exaggerated when drawing vampires and demons.

Here we see another shouting mouth. A large expanse of the lower jaw is visible.

When the mouth is wide open, the inside flesh of the cheek swells.

The key is to leave a small space between the contour for the molars and that for the front row of teeth. This will also give the molars their distinctive thickness.

Here the mouth is open to the extent possible in a full-throttle yell. The upper jaw, which is in fact stable, appears as if it could move, causing wrinkles to form at the sides of the nose, on the cheeks, and under the eyes. Furrows develop on the brow.

Mouth with molars given thickness

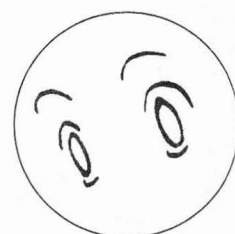
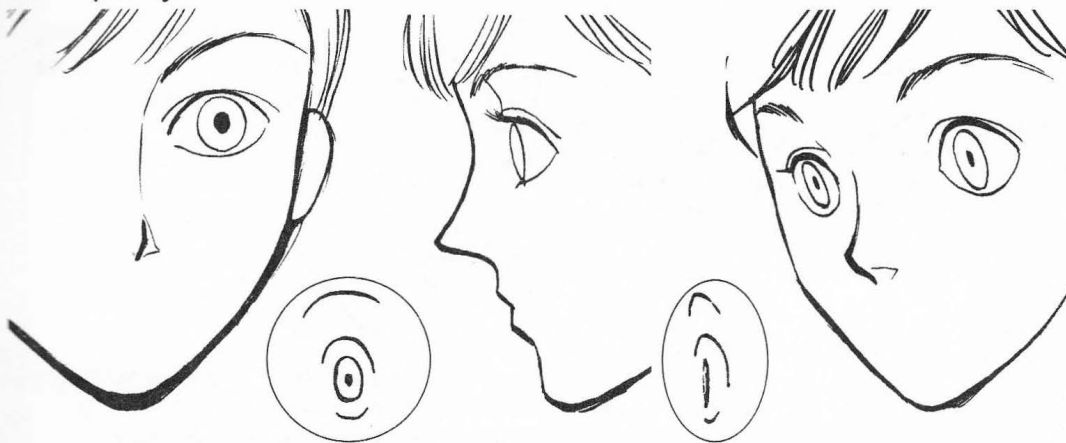
Here we see a mouth open in full shout with the front teeth, the canines, and the molars faithfully rendered. The tongue has been abstracted and diagonal strokes used for the throat's dark interior, resulting in a powerful image.

Theatrical Eyes

Standard eye

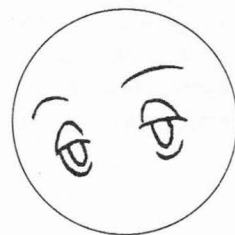
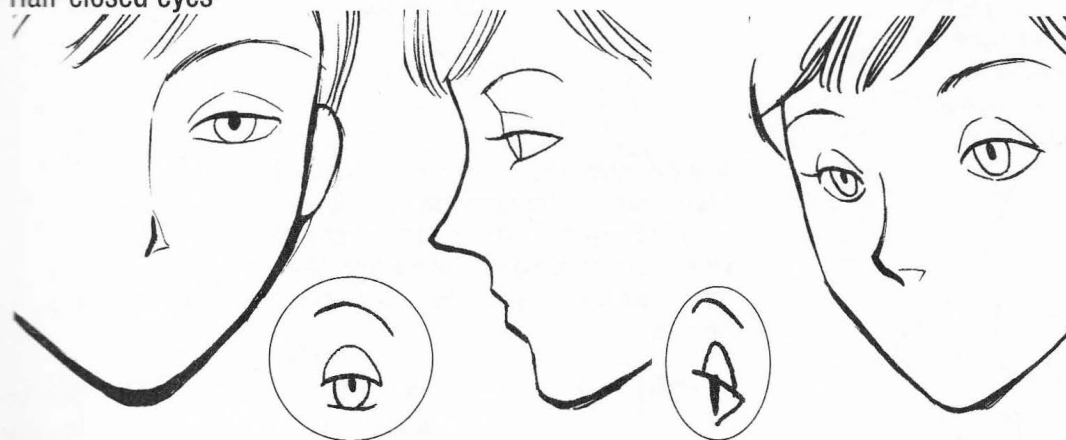
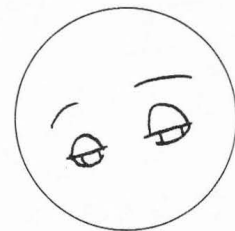
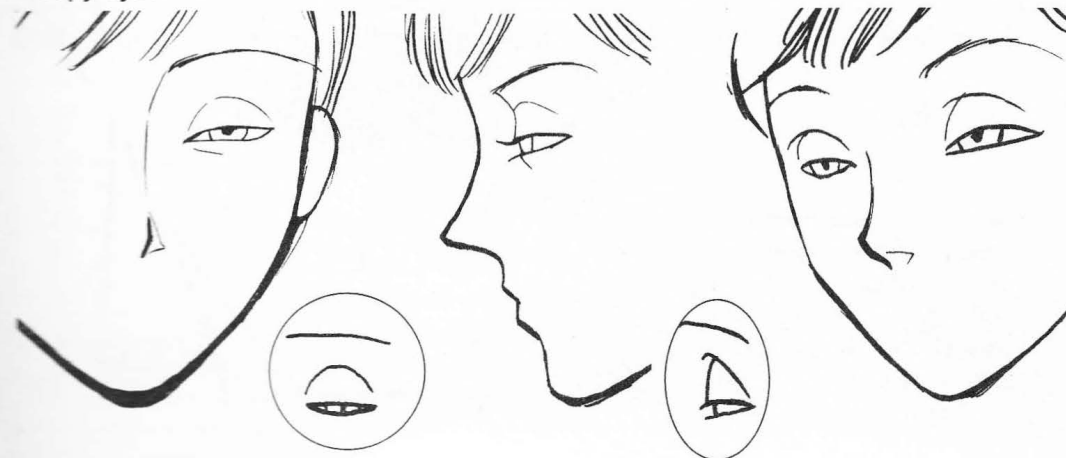
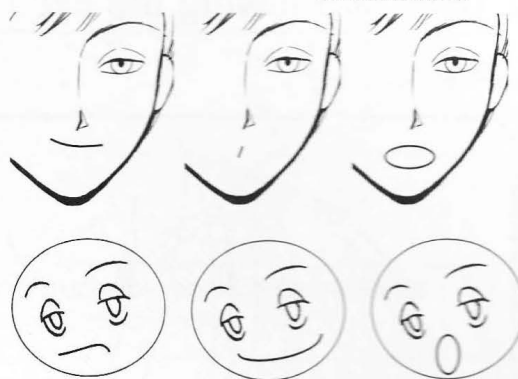
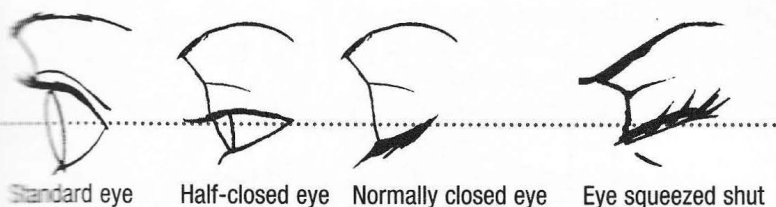
The upper and lower eyelids move both up and down.

Normally, when the eye is closed, the eyelashes form a downward curve.

When the eye is squeezed shut, the eyelashes take on an upward curve, and creases form around the eye.

Changing the Size of the Eyes for Emotion Portrayal

Wide open eyes

Manga-style facial expression

Half-closed eyes

Droopy eyes

Adjusting the shape or position of the mouth allows for a variety of facial expressions, even when paired with the same eyes and eyebrows.

Various Expressions with the Eyes Closed

Laughing/smiling

Normal state

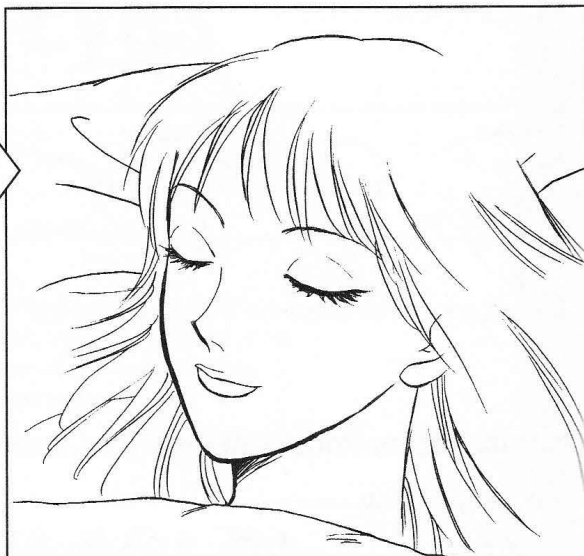
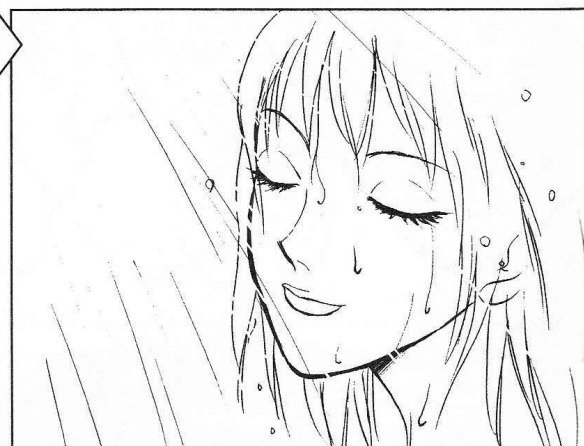
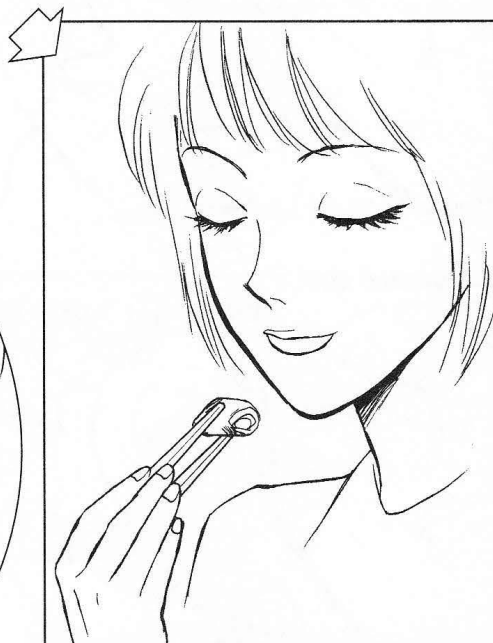
Eyes squeezed shut

Uses of Showing the Eyes Closed

3/4 View

Maintaining the face in the same direction and at the same angle but changing the hair and the background makes this face adaptable to any number of scenes.

Original drawing

Wink

Sleeping Scene: Adjust the flow of the hair and draw a mattress edge and pillow creases.

Shower Scene: Draw water or perspiration droplets. Show the hair clinging to the face to suggest wet hair.

Eating Scene: Add chopsticks and a morsel of food.

Side View

Drawing a side view on a diagonal or horizontally suggests that the character is lying down or reclining.

Here is the original drawing. I rotated it to a diagonal or till the head appeared lying down, setting up scenes of the character "nodding in acknowledgement," "sleeping," "eating," and "reading."

Sleeping: I flipped the original drawing on its side and drew part of a comforter.

Here is the character nodding in acknowledgement (greeting). I used the same angle (with respect to the panel) for the eating and reading panels.

Nodding in acknowledgement

Eating: I drew a hand and fork, and added a line to the mouth to suggest chewing.

Reading: I simply added a book and a hand.

Practical Application: Showering

In this figure, I adjusted the eyes and the mouth to suggest a smiling expression and drew the hair as if flowing in a breeze.

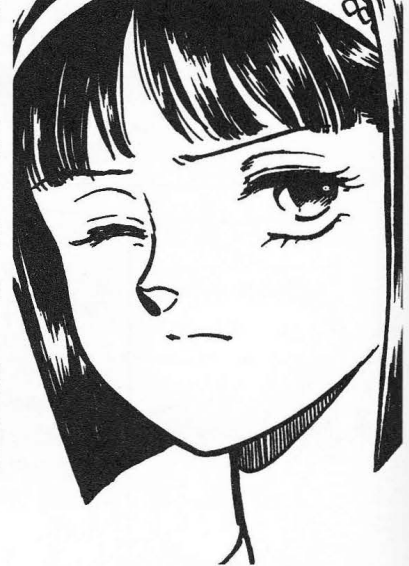
Combining Features to Express Emotions

Sample Emotions and Subtle Expressions Created by Combining Features

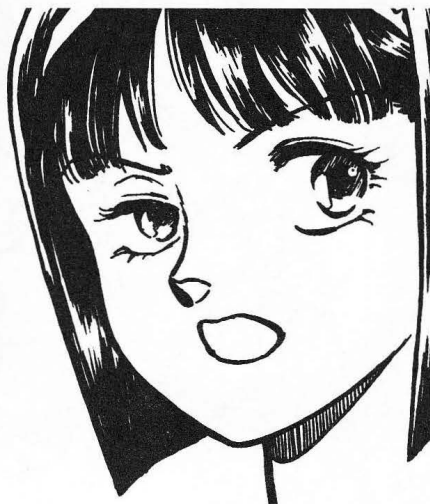
Closing One Eye

Eyebrows: Smiling
Mouth: Smiling
→**Wink**

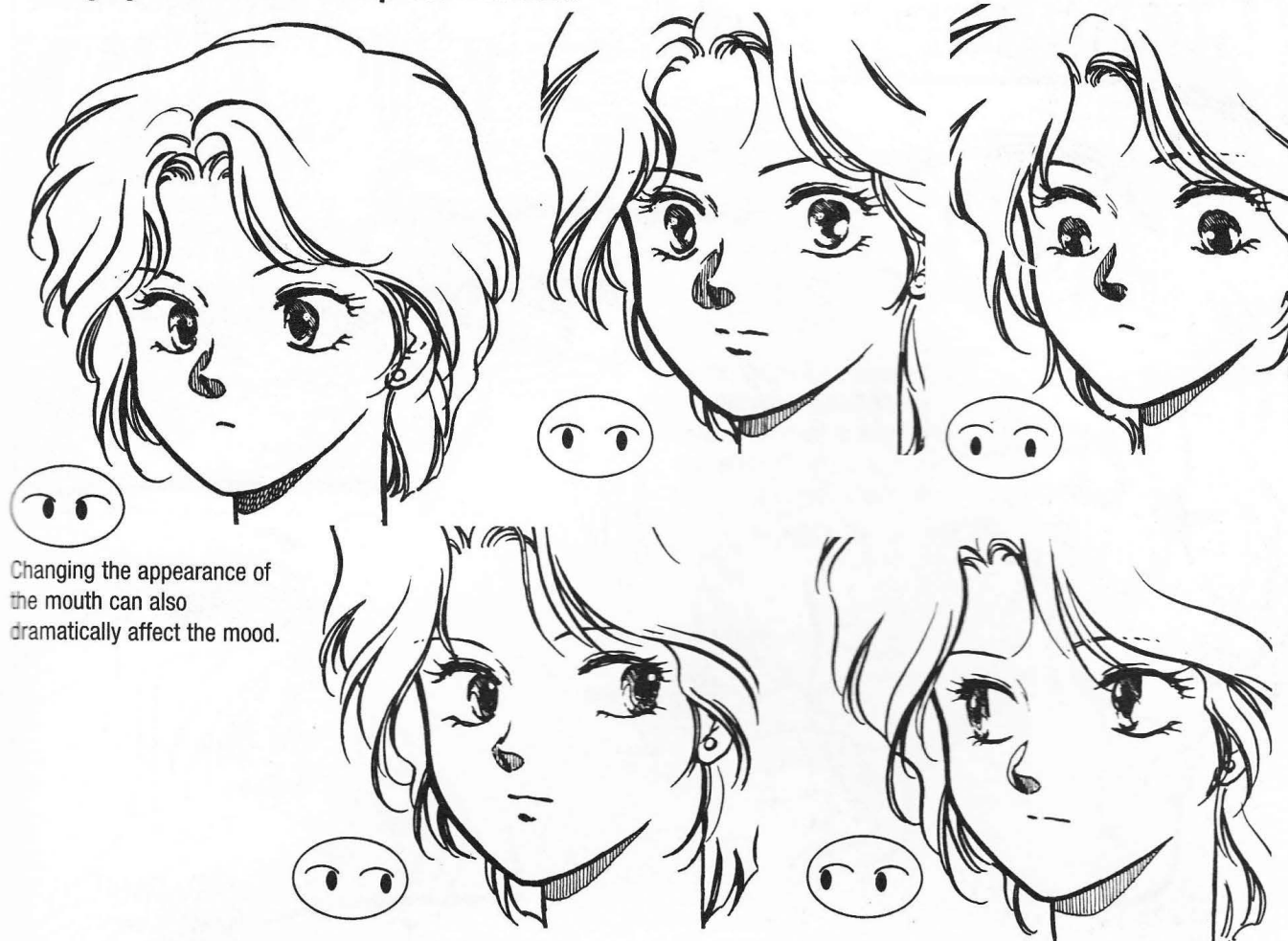
Eyebrows: Angry
Mouth: Smiling
→**Struggling for patien**

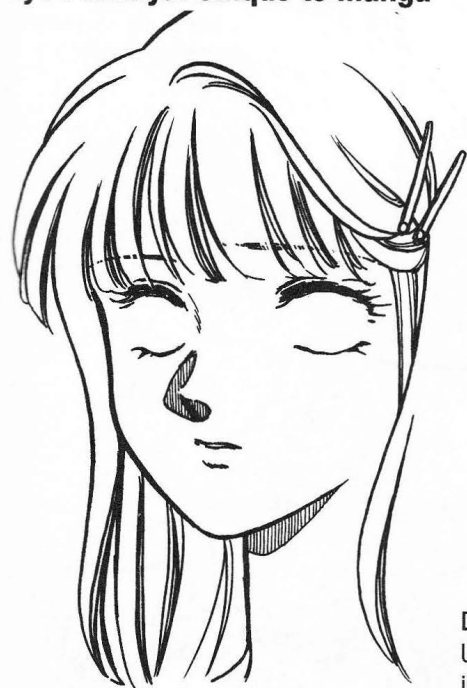
This expression could change dramatically by slightly altering the angle or adjusting the size of the mouth.

Eyebrows: Angry
Eyes: Half closed
Mouth: Angry
→**Looking displeased, reproachful**

Adjusting the Size of the Eyes Showing One Eye Slightly Closed

Eyebrows: Concerned
Mouth: Wry smile
→Casting a meaningful glance, signali

Eyebrows: Asymmetrical
Mouth: Open
→**Objecting, complainin**

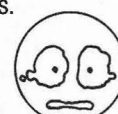
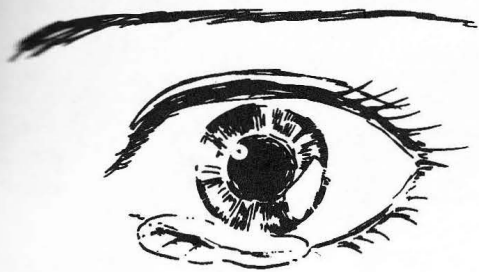
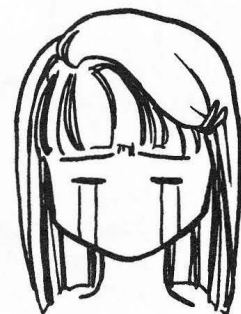
Eyebrows: Angry
Eyes: Both half closed
Mouth: Smiling
→**Smiling scornfully, jeering**

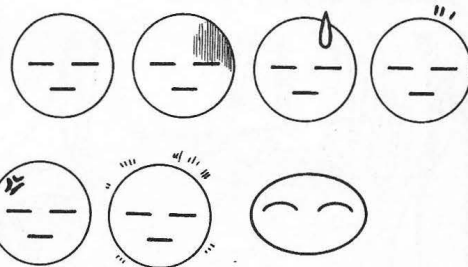
Using Eye Movement to Express Emotions

Changing the appearance of the mouth can also dramatically affect the mood.

Eye Portrayal Unique to Manga

Blank Eyes
Often used in close-ups, these are used to show dumbfounderment, shock, or a glazed, vacant look.

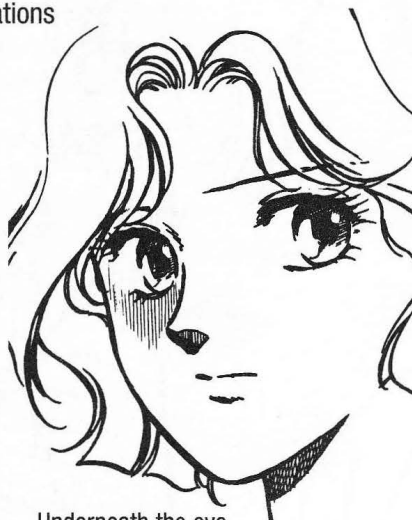
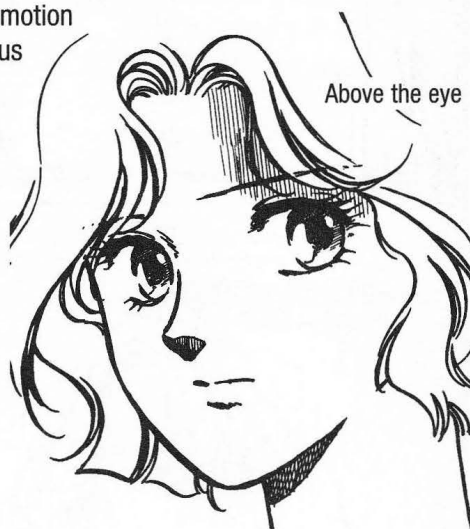
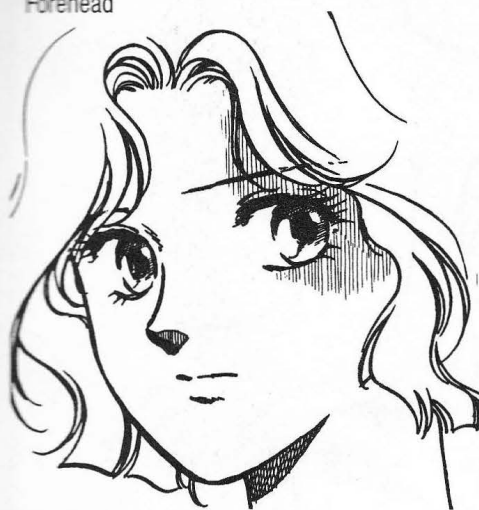
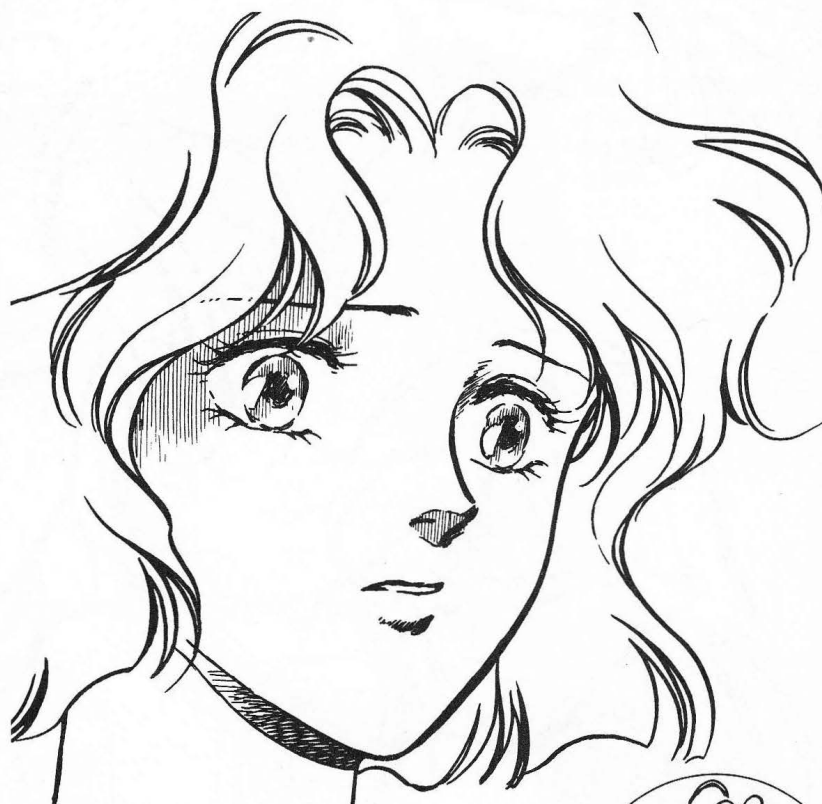
Dots
Used with small images, these illustrate a flabbergasted, dumbfounded, disgusted expression.

Using Different Shapes for the Eyes and Irises

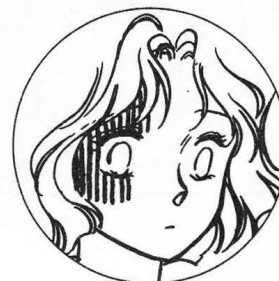
These are rarely used with realistic characters and are suited toward smaller images.

Since the lower eyelid is being seen through the tear (liquid), render it using a finer line.
As tears are a liquid, using an elliptical shape creates the look of tears brimming over. Use a broken line for the tear's contours.
When drawing streaming tears, imagine water falling along a surface. Use a gentle arc following the cheek's curved surface.
Stylized Tears: Assorted Crying Faces

Sample Crying Faces

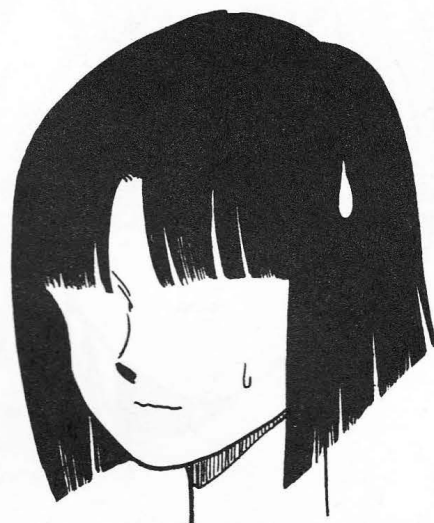
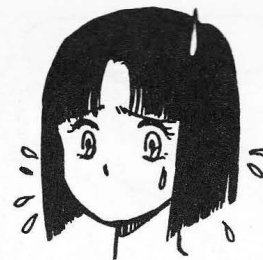
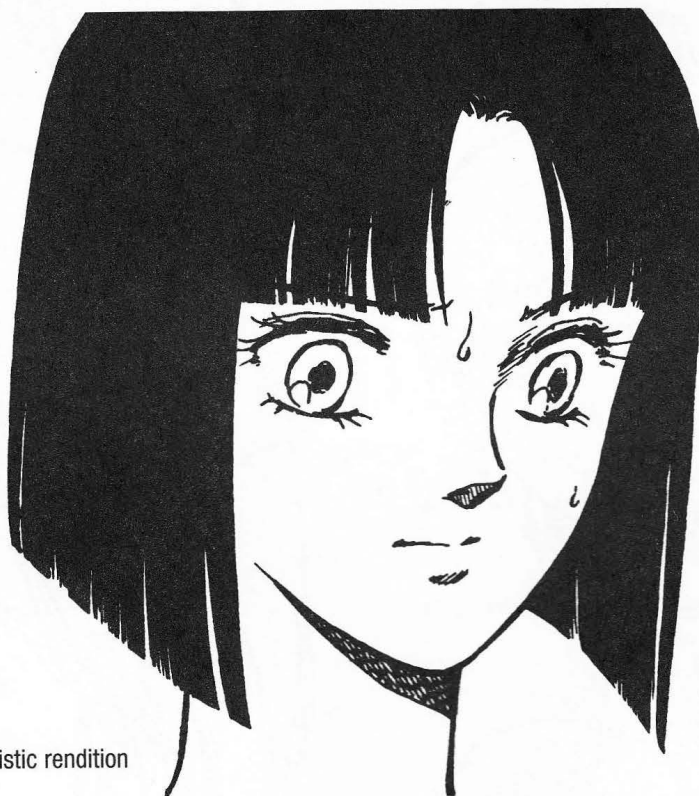
Symbolic Representation of Emotion

Vertical Lines

- Express tension, unease, and the depth of emotion
- Can be used in dramatic as well as humorous situations

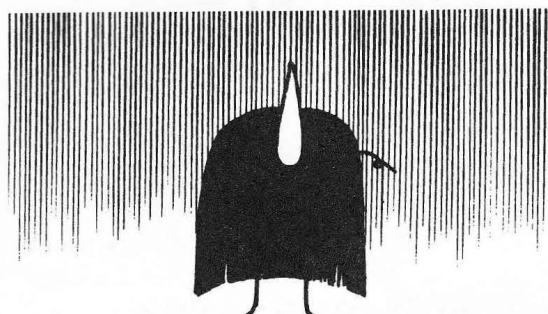
Forehead

Underneath the eye

Above the eye

Underneath and above the eye

Fine lines are used as a rule.

Used with a smile, the vertical line shading suggests a wry smile covering something plaguing that character. The vertical lines belie the smile.

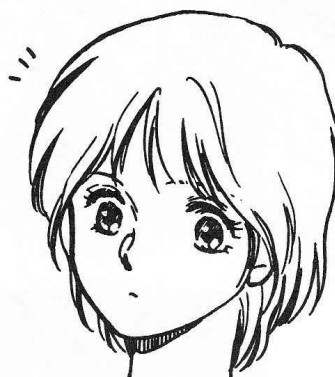
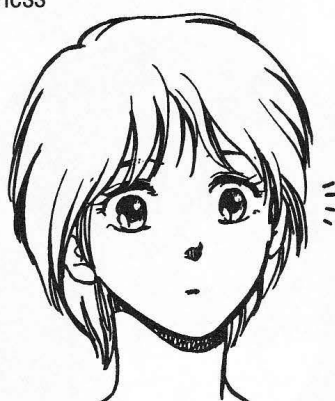
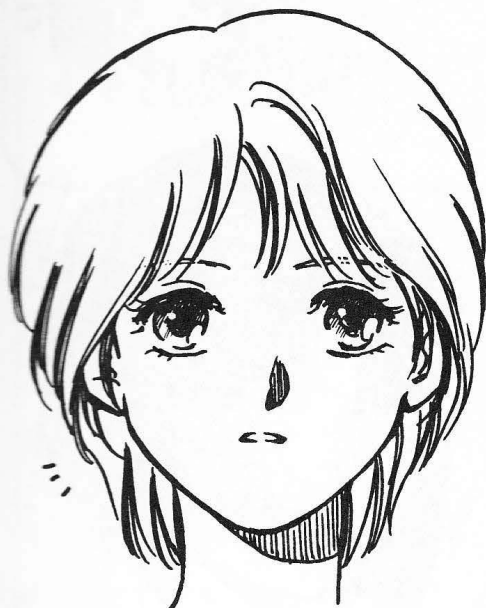
Note that use of thick lines will look like some sort of decorative patterning on the character's face.

Perspiration

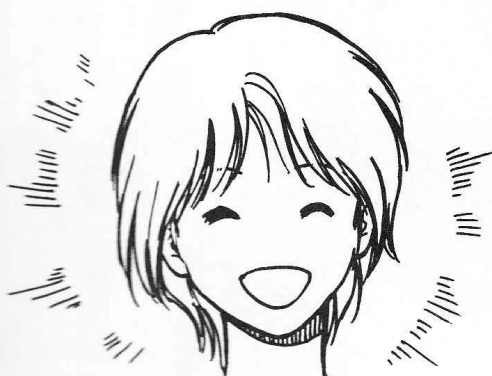
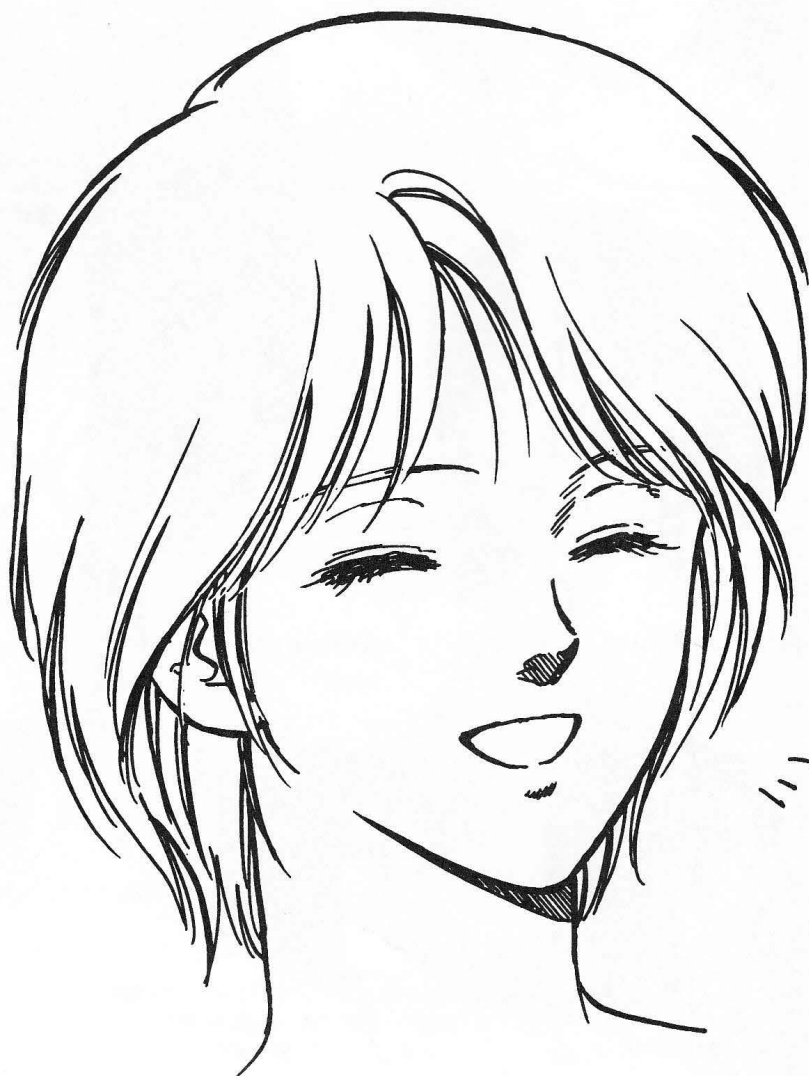
- Express tension, unease, and the depth of emotion
- Can be used in dramatic as well as humorous situations

Comical rendition

Realistic rendition

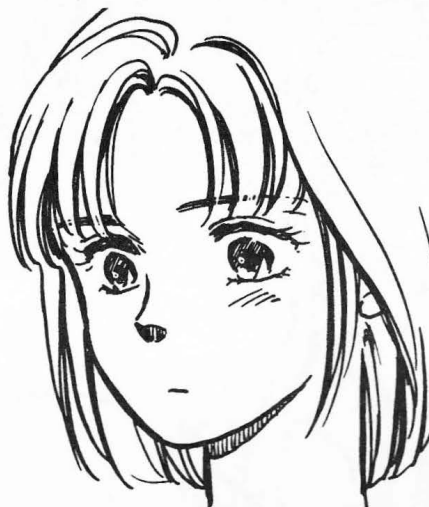
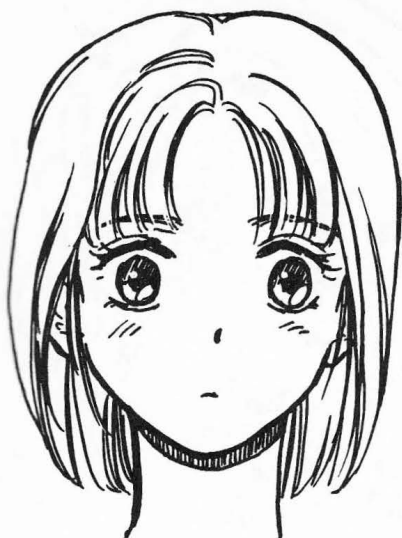
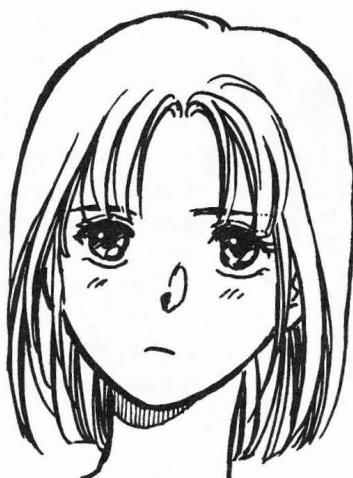
Serious rendition

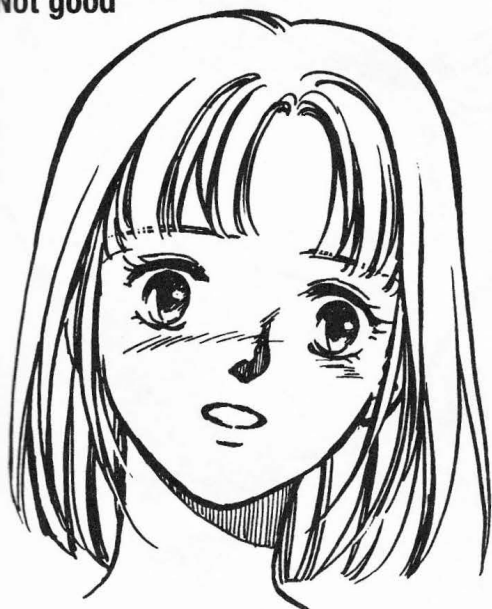
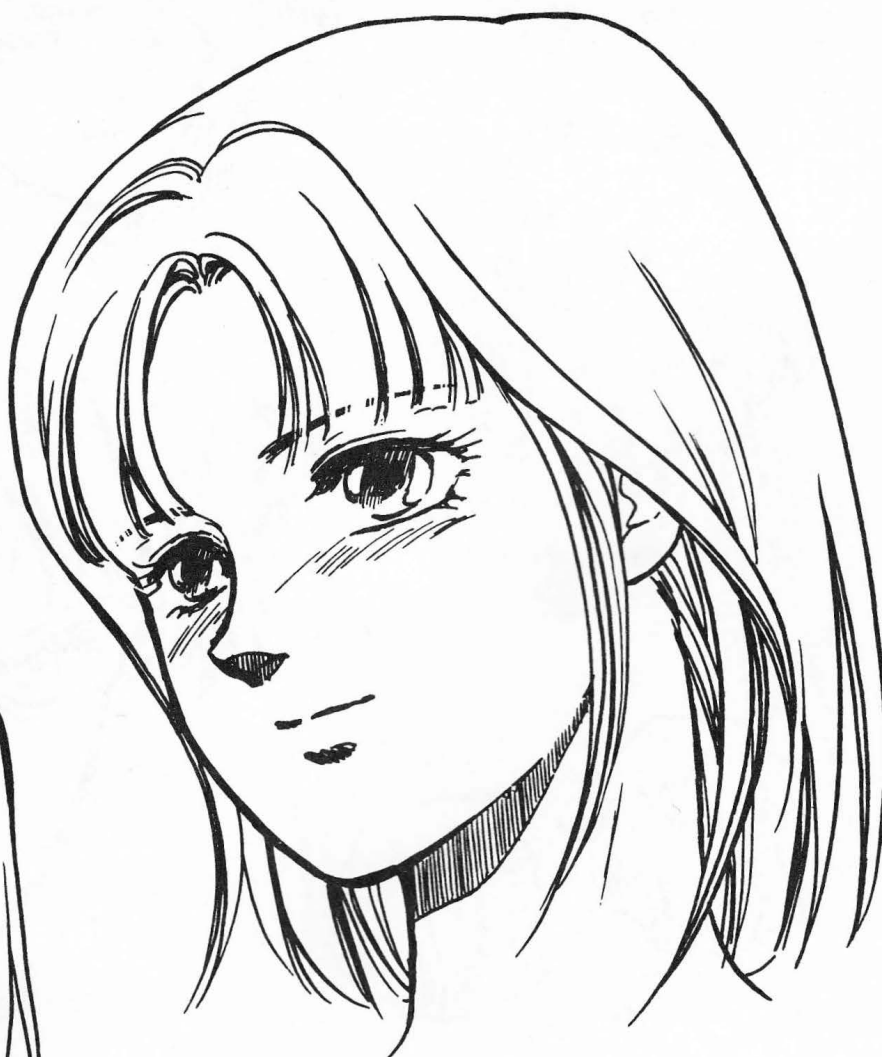
A single, large sweat bead used for a comical rendition

Combination of sweat bead and vertical lines

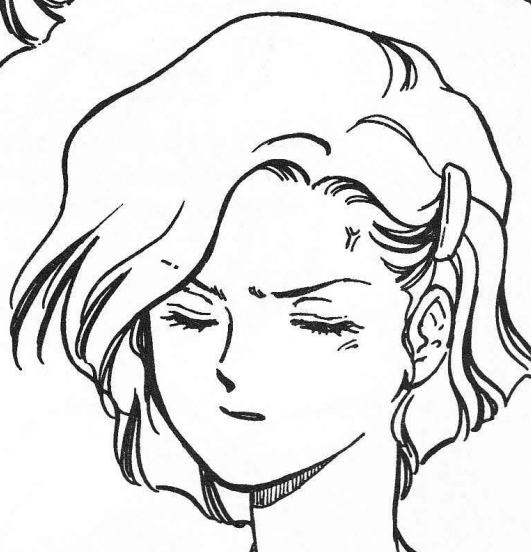
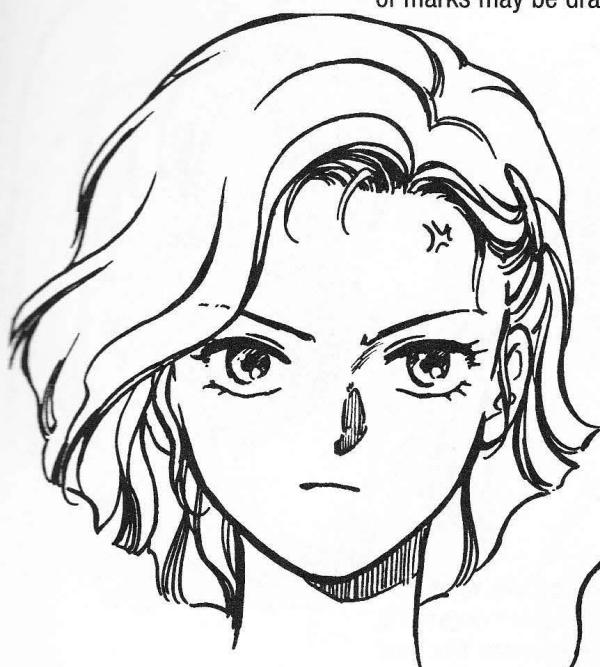
Dashes

- Used to express realization or surprise
- Can also be used with a smile or to express joy or cheerfulness

While there are no set rules regarding the number of dashes or where they are placed, about 3 to 4 lines works fine.

Drawing dashes on both sides suggests joyful cheer.

Too many lines may cause their intended significance to become vague.

Blush Marks

• These are often used to show a character suddenly turning red or suggest embarrassment

About 2 to 3 lines are appropriate. When drawing a close-up of a character drawn in a realistic style, use numerous, clean, fine lines.

Take care in that making blush lines too small can cause them simply to look like smudge marks.

Not good

Cross Mark

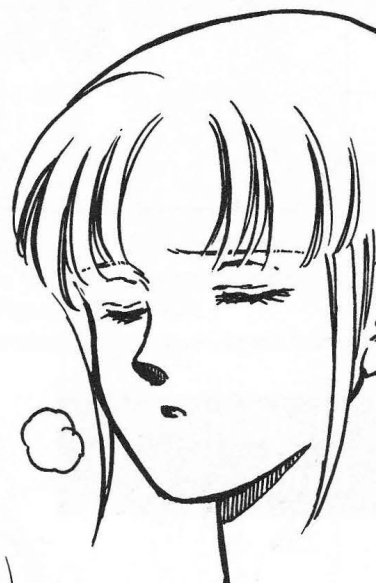
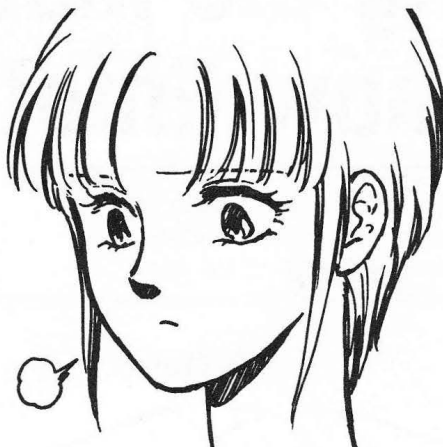
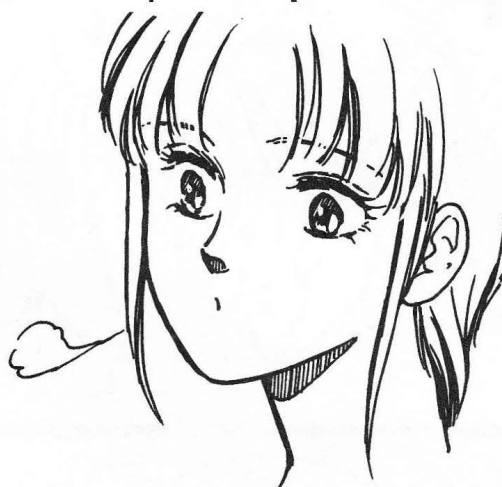
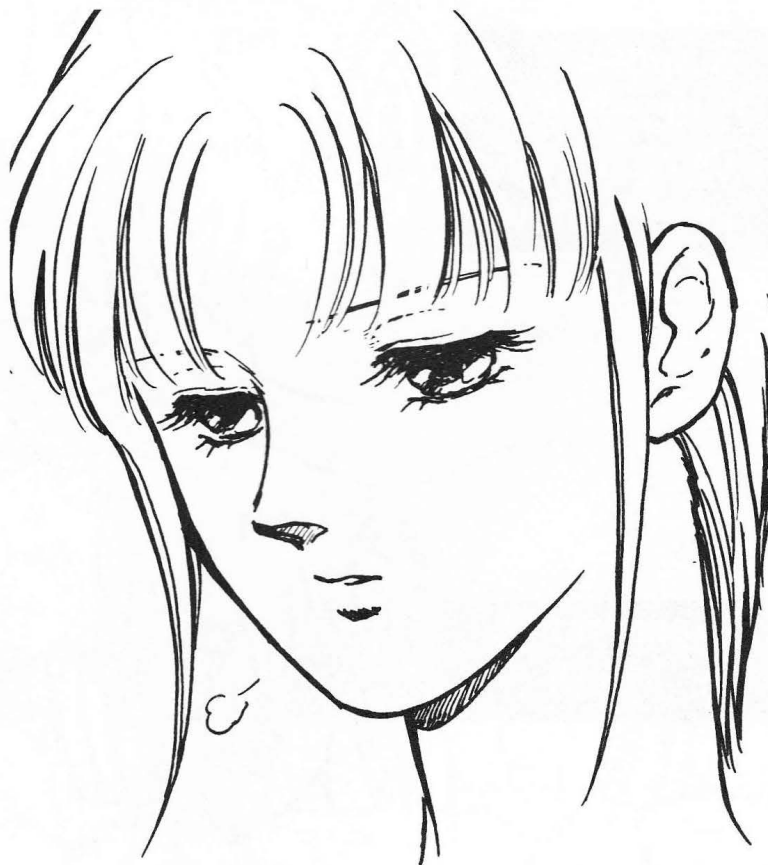
- This is a humorous, stock way of representing "anger."
- This mark may be rendered in any style, and any number of marks may be drawn.

When angered, our blood flows faster, and when truly incensed, the blood vessels at the temple become engorged and rise. The "cross mark" is a symbolic representation of this phenomenon.

Felt-tip pens work well with this mark.

Tricornered cross mark

4-cornered cross mark

Sigh Mark

• These are used to represent sighs and snorts. They provided the model for the speech balloon.

Other Popular Symbolic Representations

Messy hair

Horns, fangs, and lightening bolts

Draw a smaller version when creating a close-up of a character rendered realistically.

Using the Mouth to Show Emotion

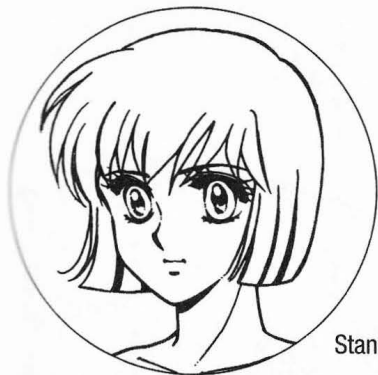
Short a

Long e

Standard Mouths

Surprise

Surprise Suggested Using the Eyes and Eyebrows

Exaggerating the Mouth

Standard face

Closed ◀ • ▶ **Open**

The size and shape of a speech balloon change along with the intensity of emotion. The stronger the emotion, the larger and more exaggerated the mouth, and the larger the speech balloon and copy inside.

Long oo

Short e

Long o

Ooh

Eh

Oh

Ooh!

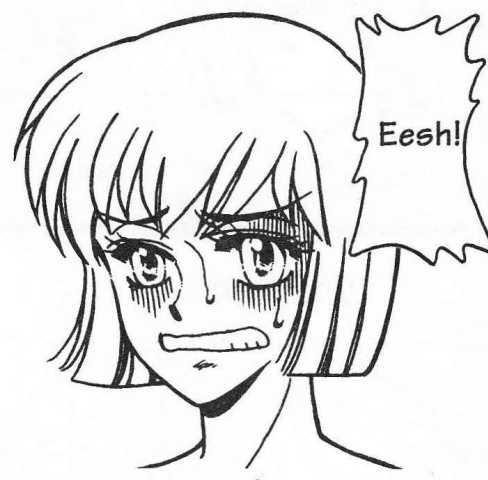
Eh?!

Oh!

Ooh!!

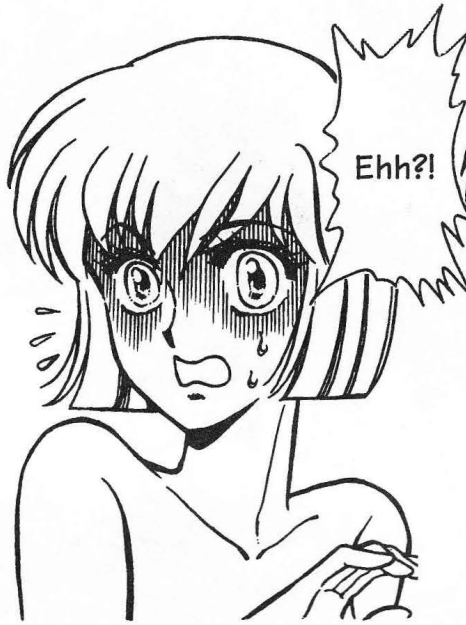
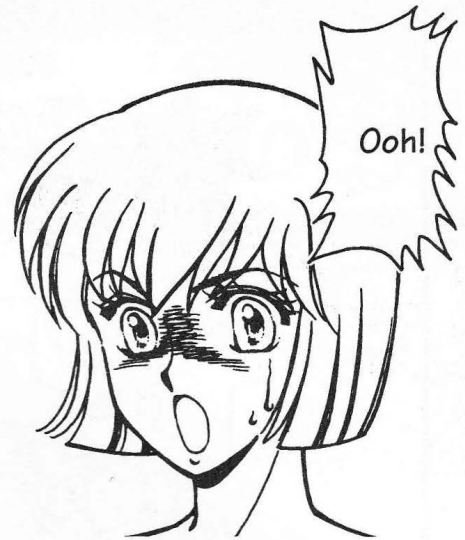
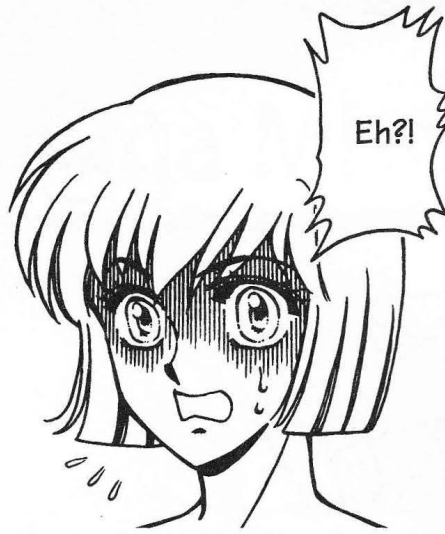
Eh?!!

Oh!!!

Face with Perspiration, Blush Marks, and Vertical Lines

Below-the-Neck Movement and Hand Gestures

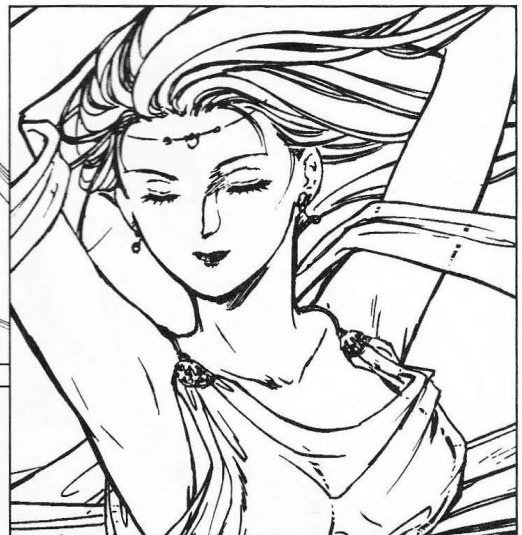
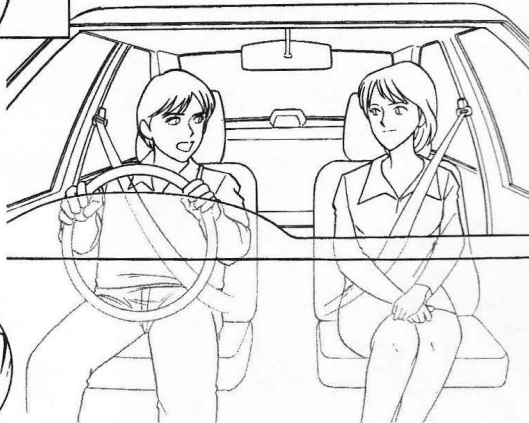
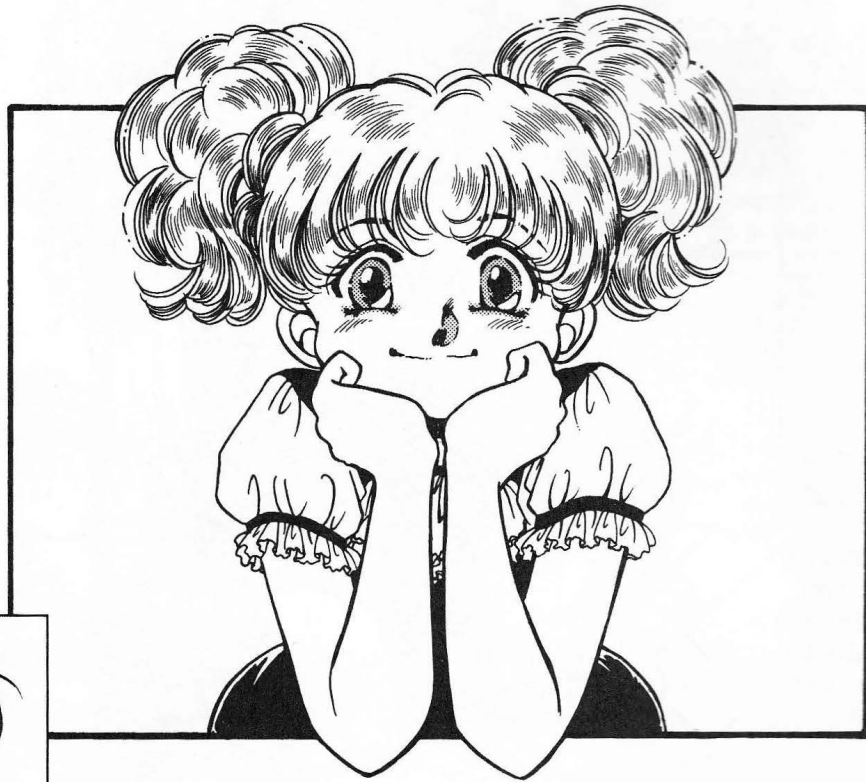
Smiling Faces

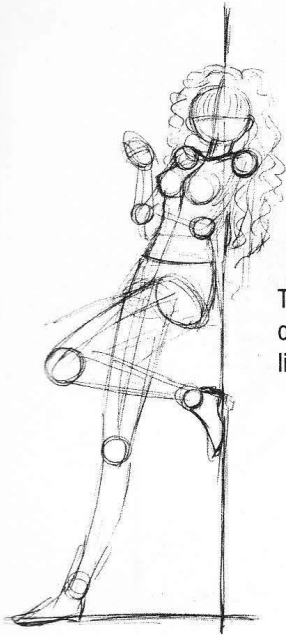
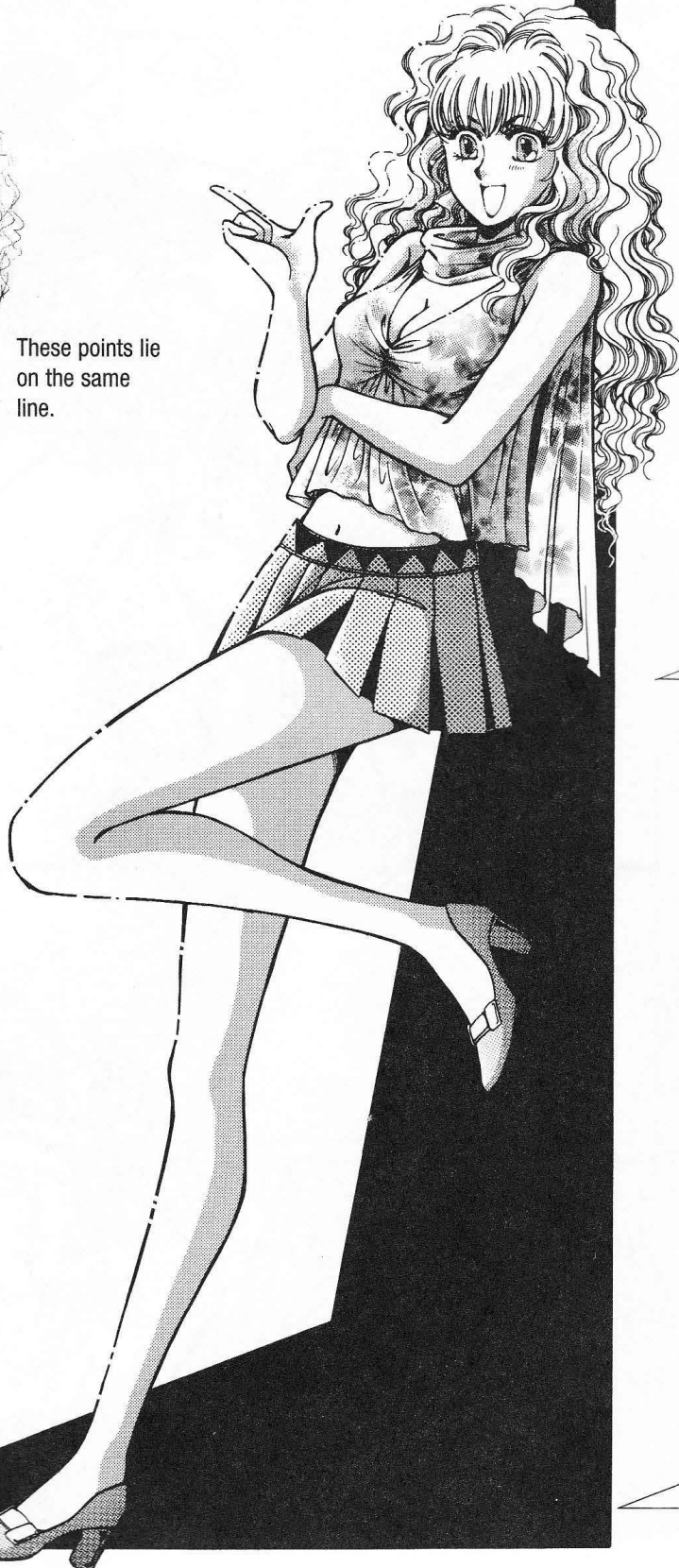
Common Smiling Faces

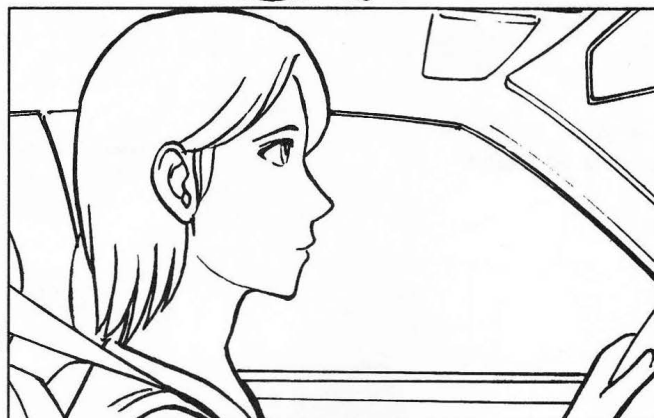
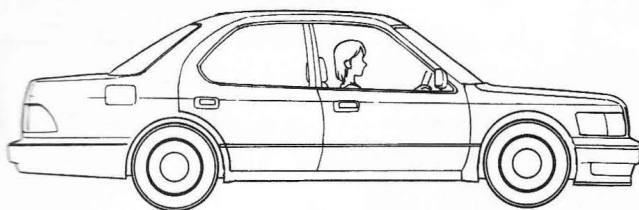
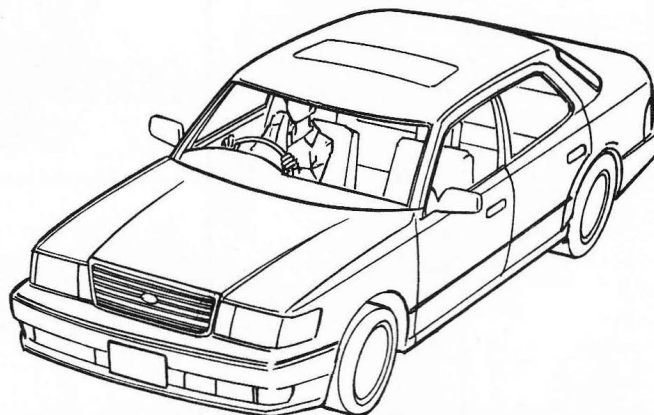
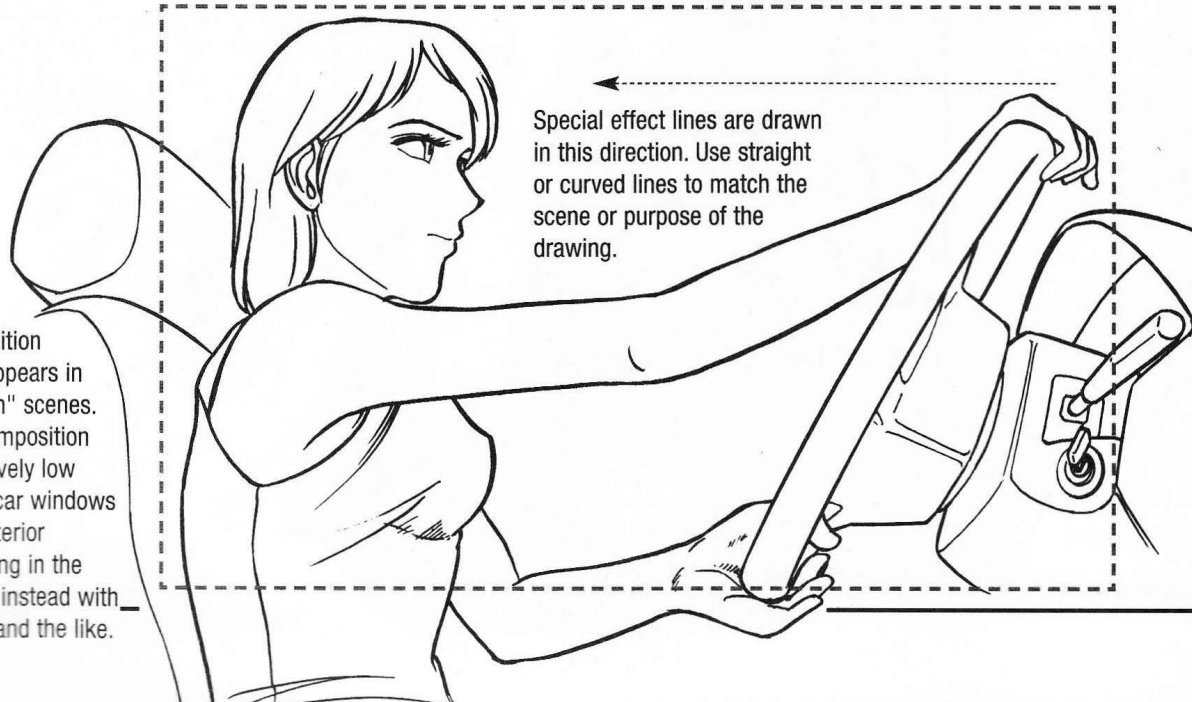
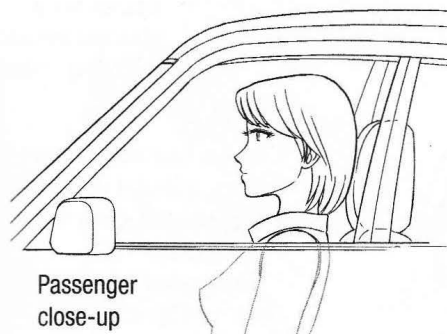
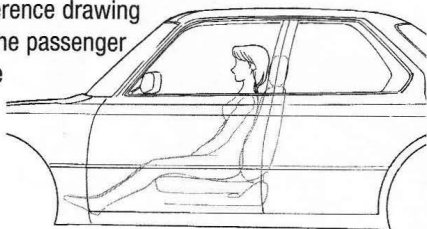
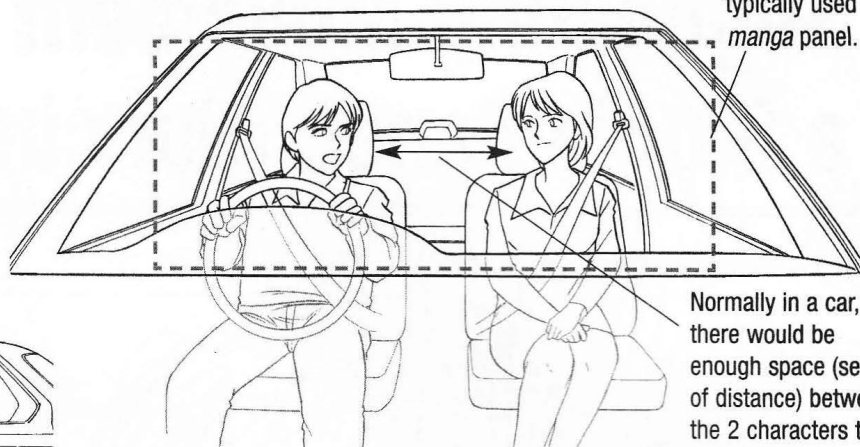
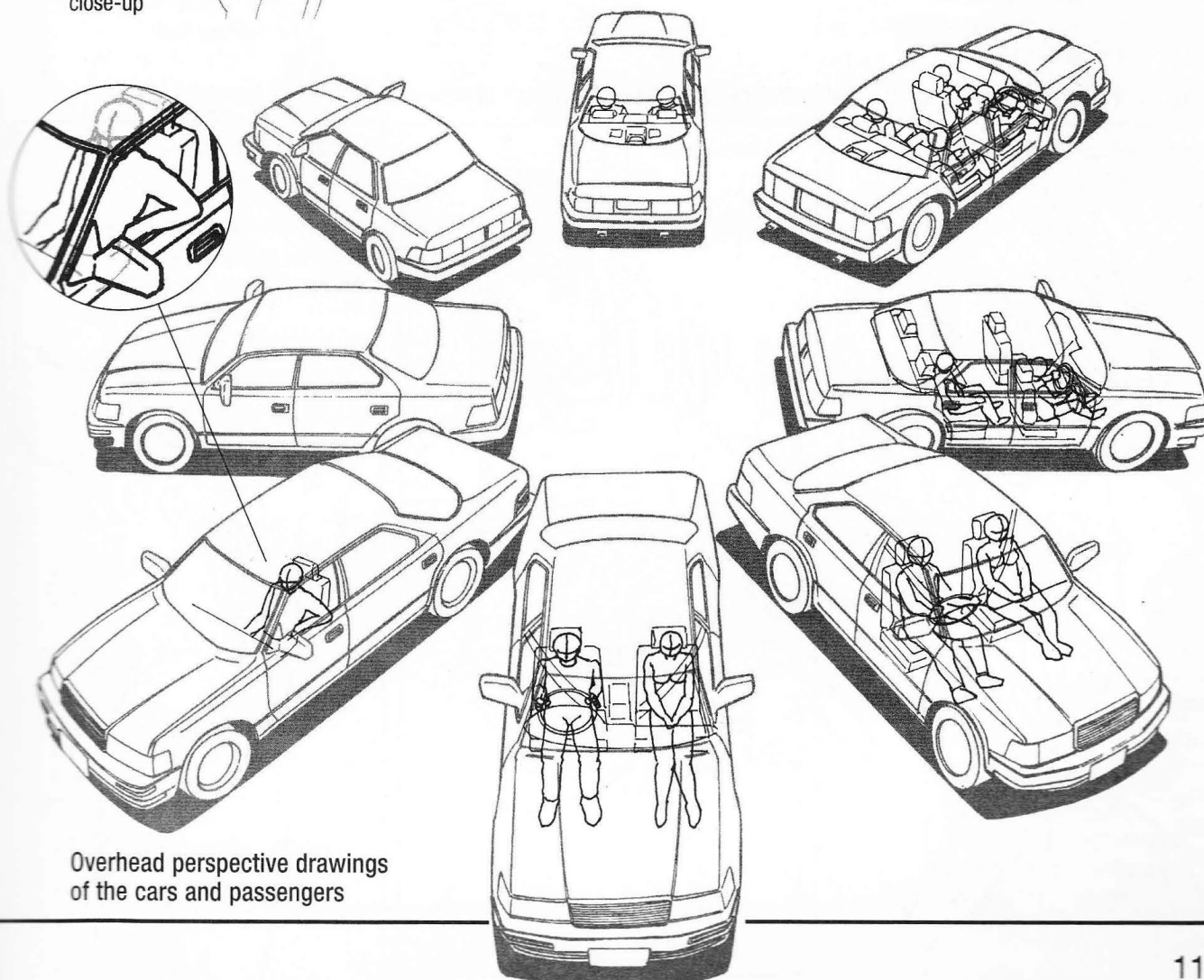
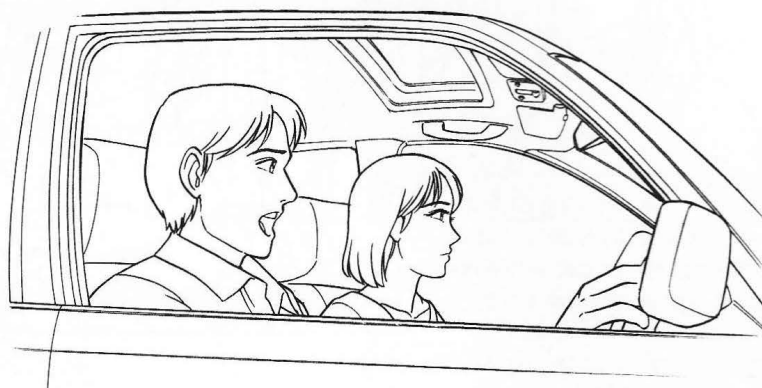
"Tee hee hee" etc. may also be used.

When writing "Hmm hum," omit the puff (sigh). Tee hee hee or hee hee hee are other options.

Chibi (Super-deformed) Characters and Vowel Sounds

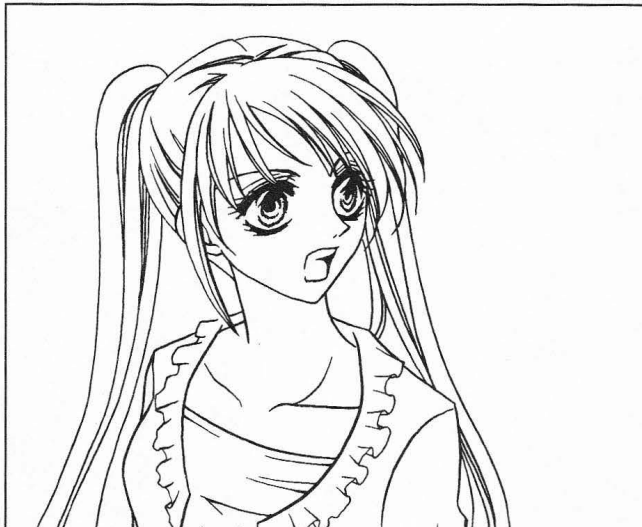
Chapter 4

Manga Miscellaneous

Creating Key Images and Character Entrance Scenes

When drawing key images and character entrance scenes, do not just simply make your subject large, but rather draw a pose, showing the character leaning against an object. The image will carry even more impact if you keep vague against exactly what the character is leaning.

Under drawing
Character resting her elbows on a table
Character leaning against the panel frame
Character leaning against a pillar
Character leaning out beyond the panel frame
Under drawing

Vehicles and Figures: Driving Scenes
When illustrating a character driving, you are often portraying scenes where the character would actually be hidden by the car's roof or hood (i.e. when the figure would not appear in a photograph). Check out angles and shots used in movies and TV dramas for pointers.
The steering wheel is actually larger than you probably imagine.
This is a typical car-driving shot. Key points are the partially visible steering wheel and seatbelt, and the window frame on the opposite side of the car.
Perspective reference drawing
Here, the steering wheel is contrasted with the hands. Pay attention to the steering wheel's diameter and thickness and take care that the wheel does not become too thin.
Special effect lines are drawn in this direction. Use straight or curved lines to match the scene or purpose of the drawing.
This composition frequently appears in "acceleration" scenes. Draw the composition from a relatively low angle; omit car windows and other interior features, filling in the blank space instead with speed lines and the like.

When Both a Driver and Passenger Are Present

Suggesting Movement Using a Single Panel: Glancing Back

Taking Notice and Glancing Back

Here, rather than showing physical movement, only the gaze is shifting. Repetition of similar cuts would result in bland *manga*; however, since compositions like this do seem to carry significance, artists tend to lure themselves into thinking they are showing movement. This is a common trap for beginning artists.

Dashes are a standard means of indicating "taking notice."

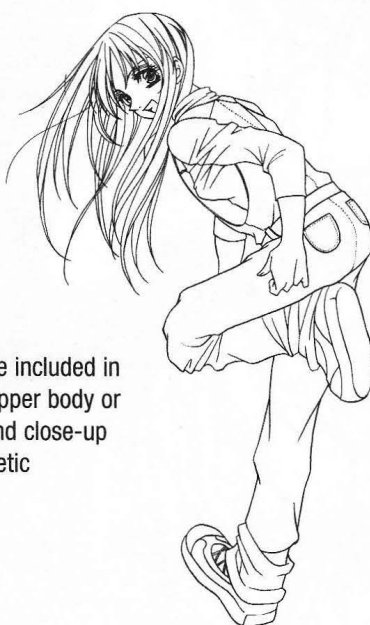
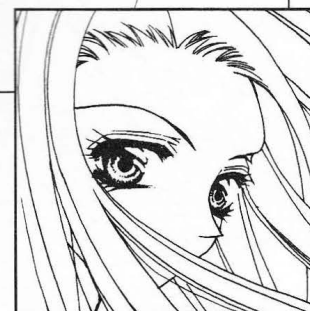
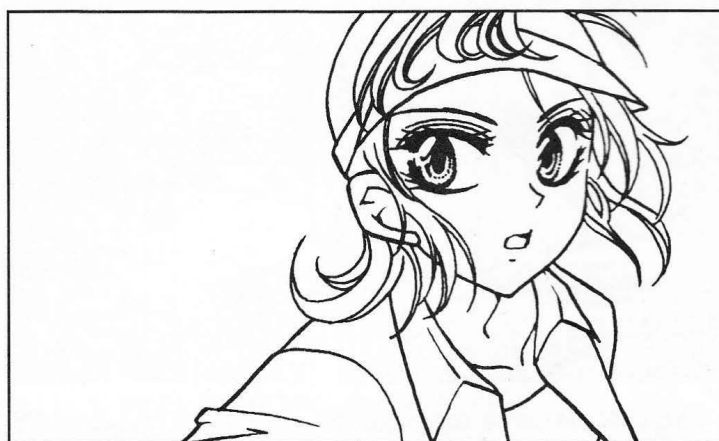
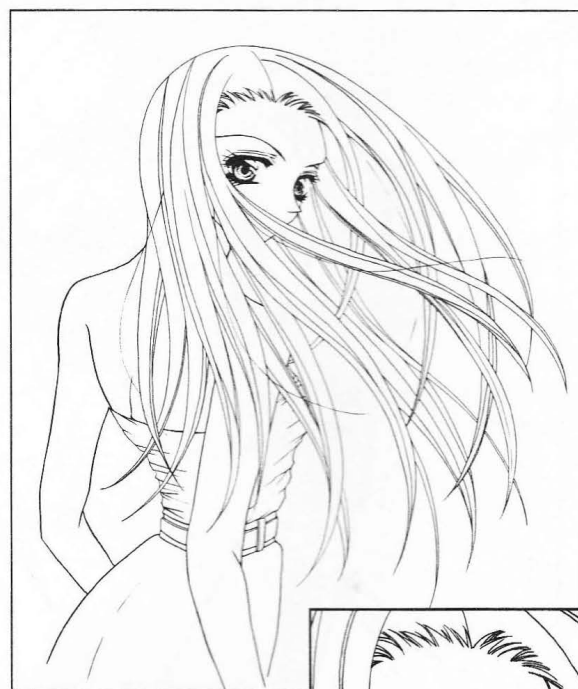
As the face and body are facing different directions, movement is given to the composition. This combination is used both for "taking notice" and "looking back."

• **The Most Common Ingredient of "Taking Notice" and "Looking Back": Showing the Back and Face**

Moderately high angle

Standard angle

Moderately low angle

• The Gaze and Flow of the Hair Evoke a Sense of Movement

Even if the full figure will not be included in the panel, drawing the entire upper body or full figure will give your bust and close-up compositions a sense of energetic movement.

When you are able to give torsion to your figure's waist, then you will finally be capable of creating a striking, "key" image.

Penning Techniques That Create Depth

Give you compositions depth by contrasting light and shadow and modulating edges.

Using a finer line for the horizon than for the figure will generate a sense of depth.

Using a finer line for the horizon than for the figure will generate a sense of depth.

Reducing the concentration of diagonal strokes used for shading in the gossamer lace will give a sense of volume to the "closer" lace.

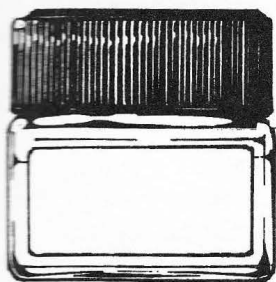
These wind lines, not visible in actuality, are used to create a sense of the "air's density" or speed. The lines can be rendered in various forms, be it straight or curved. Here, sweeping arcs are used to suggest air swirling. Having the wind lines become finer as they wrap around toward the back of the figure allows the lines themselves to give the composition a sense of depth.

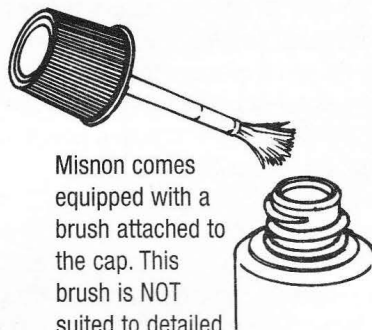
Water Droplets

The key point here is the contrast between the sizes of the water droplets and splash. In the foreground, a large wave and a large splash of water appear in the foreground to suggest "proximity." The tiny circle centered at the woman's face is in fact a water droplet. The contrast between the small water droplets and the large splash create a sense of space and depth.

The contrast between black, white, and greys form the water's surface. Hatching was used for the greys. A key point is the shapes used for the mosaic water pattern formed by reflected light. Since this is still a liquid surface, geometric patterns drawn using curved lines were used to suggest the waves' undulations.

Making Corrections

White Paint Diluted with Water: Water-based White Paint

White poster paint

Misnon W-20
For use with permanent ink

Misnon

Misnon comes equipped with a brush attached to the cap. This brush is NOT suited to detailed work.

Brushes for use with white paint

Use fine brushes like a *mensofude* (thin brush used to render facial features) or a *hakkei* (ultra-fine *mensofude*).

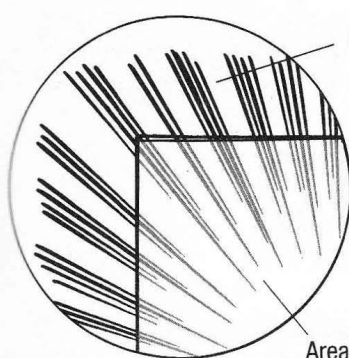
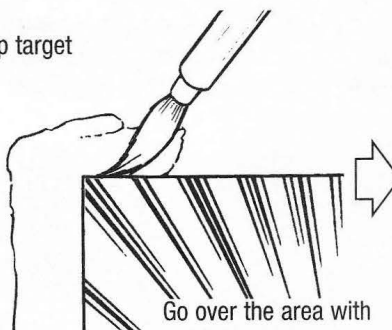
Place some paint in a small dish.

Note: Too much water can cause the paint to become too dilute.

Add water.

Mix well.

- As water-based white paints age, they begin to dry out and become difficult to apply.
- The Misnon brand uses a special liquid that easily damages the brush.
  *Once you have finished using the paint, wash the brush well.
- Mistakes made with water-based technical pens and felt-tip pens are difficult to correct.
  *Use an oil-based product to correct water-based materials.

Clean up lines sticking beyond boundaries, etc.

Go over the area with quick brush strokes. Do not rub the paper.

Cleaned-up image

Using White for Special Effects: Adding Highlights to Eyes

Before

Create tiny dots by tapping with a brush.

After/Final image

*Oil-based products consist of correction pens, white ink pens, and liquid paper.

Artist's Profile

Hikaru Hayashi

1961 Born in Tokyo.

1986 Graduated with a degree in the Social Sciences and Humanities from Tokyo Metropolitan University with a major in Philosophy.

1987 Received a hortative award and honorable mention for his work on Shueisha Inc.'s *Business Jump* and served as assistant to Hajime Furukawa.

1989 Worked on Shueisha's *Shukan Young Jump* while apprenticing under Noriyoshi Inoue.

1992 Published his debut work based on a true story, "*Aja Kongu Monogatari*" ["The Story of Aja Kong"] in *Bear's Club*.

1997 Founded the *manga* design and production studio, Go office. Produced illustrations for the works *Butsuzo ni ai ni iko* [on the appreciation of Buddhist sculpture] by Hiromichi Fukushima (published by Tokyo Bijutsu Inc.)

1998 Authored *How to Draw Manga: Female Characters, How to Draw Manga: Male Characters, How to Draw Manga: Couples*, and *How to Draw Manga: Illustrating Battles.*

1999 Authored *How to Draw Manga: Bishoujo around the World, How to Draw Manga: Bishoujo/Pretty Girls, How to Draw Manga: Occult and Horror*, and *How to Draw Manga: More about Pretty Glas*; promoted, produced, and wrote the *manga* copy for Koki Ishii's *Kokuhatsu manga riken retto* (book on the wasteful spending of Japanese politicians), published by Nesco Co., Ltd.; and produced the corporate identity mascot character for Taiyo Group driving school.

2000 Authored *How to Draw Manga: Animals*; produced and initiated the release of *Bishoujo Fighting*, a *dojinshi* (fanzine or small press comic) for pro wrestling fans under the name of Meto (a fanzine specializing in woman's wrestling and cat fight videos, published biannually when matches occur; fifth issue on sale as of 2002).

2001 Coauthored *How to Draw Manga: Martial Arts and Combat Sports, How to Draw Manga: Giant Robots*, and *How to Draw Manga: Costume Encyclopedia, Everyday Fashion.*

2002 Coauthored *More How to Draw Manga Vol. 1* and *How to Draw Manga: Costume Encyclopedia, Intimate Apparel*, published by Graphic-sha. Mr. Hayashi continues the planning and production of original Go Office fanzines.

Rio Yagizawa

Ms. Yagizawa was born in Tokyo on January 8. She is a Capricorn with an A blood type. She first started doodling in pencil in nursery school and made her first attempt at drawing *manga* in pen during the fifth grade. In junior high, she began to produce *doujinshi* type *manga* works with friends from upper grades and in her class.

In 1981 she debuted as an illustrator with Minori Shobo's monthly publication, *Gekkan OUT*. She acted as an illustrator, an aniparo (animation parody) and *manga* artist, an anime writer, etc., contributing illustrations to Minori Shobo's Aniparo Comics, Akita Publishing's *My Anime*, Tokuma Shoten's *Animage*, etc.

In 1986 she debuted as a full-fledged *manga* artist in Kobunsha's Comic Val. Since then, she has contributed series and single publication works to Kobusha's *Pretty*, as well as cover and page illustrations for paperback editions targeted toward young readers published by Seishinsha, Kadokawa Shoten, Shogakkan, and other publishers. She has authored 9 *manga* volumes and illustrated more than 25 paperback books.

In 1998 she began to participate on the production side with Graphic-sha and Go Office, starting with *How to Draw Manga: Couples* and continues such efforts today.

Go Office Profile

Go Office was founded in May 1997 and has been specialzing in the production of tutorial resources using *manga* and illustrations, which include publications on *How to Draw Manga* series.

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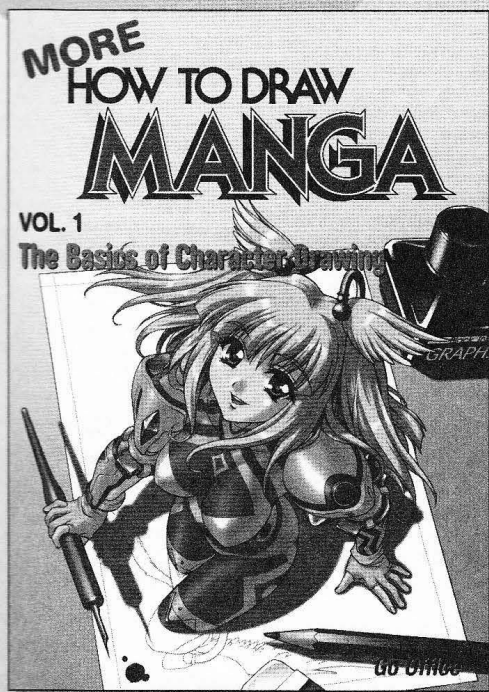
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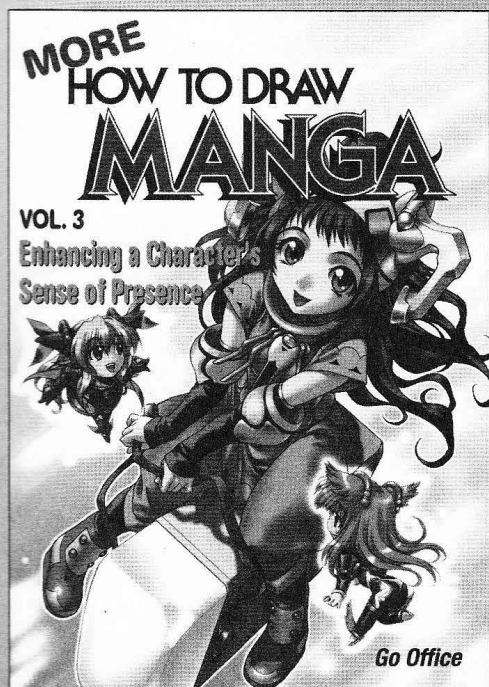
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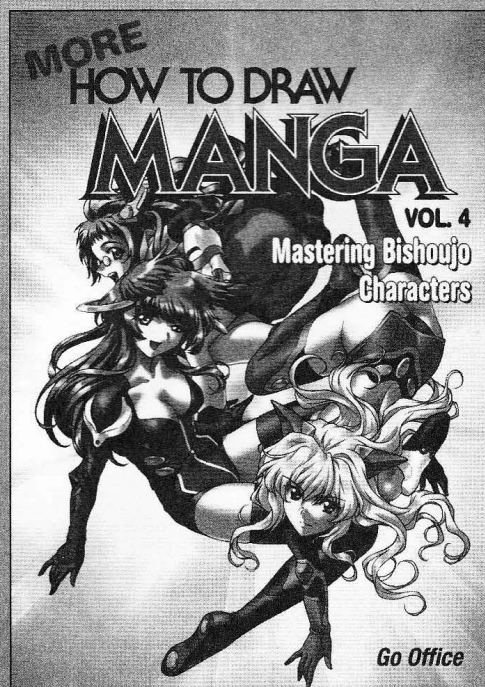
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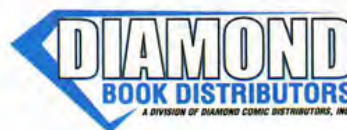
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